

# EDITING THE DAY'S NEWS

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GEORGE G. BASTIAN



INSCRIPTION

75 / 2.50

To Miss Ella C. Moynihan,  
a valued student and  
also a valued teacher.  
From the author,

George C. Bastian

Jan. 7, 1924.



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## EDITING THE DAY'S NEWS



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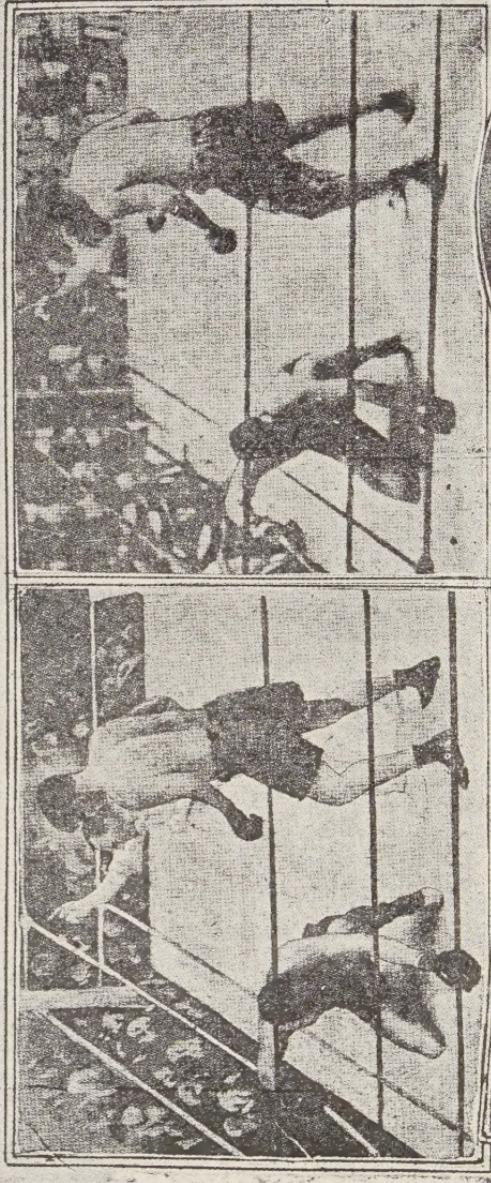
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## PICTURES OF JESS WILLARD VERSUS LUIS FIRPO BOUT AT JERSEY CITY

In the upper left is reproduced for comparison the photograph sent by wire, by means of the marvelous telephotograver which appeared, exclusively in The Times last Friday, <sup>11</sup> morning, following the fight. The picture shows the knockout—Willard down for the count in the eighth round of the heavyweight mill at Boyle's Thirty Acres. Below it is the original photo, taken here from the ringside by the Pacific and Atlantic Photo Service. Compare 'em.



## SENDING PHOTOGRAPHS BY WIRE

Above is a reproduction of part of a page of the *Los Angeles Times* comparing a telegraphed picture (*telephoto*) of the Willard-Firpo prizefight, printed on July 13, the morning after the fight more than 3,000 miles away at Jersey City, with the original photograph. Such pictures are transmitted by means of a device known as the *telephotograver*, which has been developed to high efficiency through the efforts of Ralph W. Trueblood of the *Times*, assisted by John P. Gallagher, Chicago correspondent, and William H. Wisner of the *Chicago Tribune*. See page 195.

# Editing the Day's News

AN INTRODUCTION TO NEWSPAPER COPYREADING,  
HEADLINE WRITING, ILLUSTRATION, MAKEUP,  
AND GENERAL NEWSPAPER METHODS

BY

GEORGE C. BASTIAN

COPYREADER ON *THE CHICAGO DAILY TRIBUNE*; LECTURER IN NEWS EDITING  
IN THE MEDILL SCHOOL OF JOURNALISM OF NORTHWESTERN UNIVERSITY

WITH A FOREWORD BY

H. F. HARRINGTON

DIRECTOR OF THE MEDILL SCHOOL OF JOURNALISM OF  
NORTHWESTERN UNIVERSITY

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TO  
LAURA MARIE



## FOREWORD

FOUR veteran newspapermen sat at dinner one evening discussing the day's events and the share each had had in getting the news ready for publication. The conversation swung into reminiscence — dear to the heart of every good reporter — and presently caught upon that interesting question — "How did you get into the newspaper business?"

"Well, in my case the answer is easy," remarked the copy-reader. "I came in through the fire-escape. I had been working as timekeeper in the railroad yards, and got tired of the dead routine and the poor pay. One evening I took my nerve in my hand, walked into the office of our local newspaper, and asked the city editor for a job. I was as green as a gourd and knew nothing about reporting; but there happened to be a vacancy and I landed as a 'cub' at fifteen dollars a week — which was more than I was worth. Since then I've knocked about on a string of papers — reporter, correspondent, feature-writer, copyreader, rewrite man, assignment man, assistant city editor, Sunday editor — but I still have a lot to learn about the business."

The testimony of the other men fell into a similar groove. One had been a job printer in a country shop whose side-line was a weekly newspaper; another had served as a bank teller; the fourth had been a school teacher. All had entered the inviting realm of journalism through the doors of other professions.

Perhaps this rather tragic confession of the meager apprenticeship of yesterday's reporters and copyreaders may be duplicated in other callings; certainly it is less typical of the vocations of law, medicine, and the ministry which in recent years have exacted well-rounded preparation on the part of their practitioners.

Year by year, however, the profession of journalism is drawing its reserves from its own professional schools, where young folk have undergone the broad preliminary training afforded by university study. Here they have been brought into invigorating contact with methods approved by the work-a-day experience of older craftsmen who serve as their instructors, not that they shall escape the rigorous lessons that only age and daily routine can

bestow, but that they shall be given a better chance to succeed at less expenditure of time and energy.

The publication of this book is in itself an indication of the newer order of things, a proof that the art of newspaper making may be quickly and intelligently imparted in the classroom as well as laboriously absorbed in the newspaper shop. The book is the fruitage of a finely conceived course of intensive practice in copyreading and editing, undertaken by Mr. Bastian with considerable hesitation and some skepticism. The unqualified success attending his efforts as the supervisor of the course, as shown by the number of his students now holding responsible posts in newspaper offices, has immensely gratified his associates in the Medill School of Journalism. We have urged him to put his lectures into book form so that all zealous reporters and editors — the country over — might have the advantage of his practical counsel. We believe that close study of this aptly phrased volume, supplemented by unremitting practice in copyreading and editing, will result in the making of better newspapers, an end only to be accomplished through the impact of better workmen.

H. F. HARRINGTON

MEDILL SCHOOL OF JOURNALISM  
OF NORTHWESTERN UNIVERSITY.

## PREFACE

THIS volume has been compiled in a newspaper workshop for the purpose of supplying college students and others who may be interested with a dependable introduction to newspaper methods.

An attempt is made to attain three objectives intimately connected with this purpose. The first is to record newspaper methods accurately and to visualize them for the student. The second is to make them teachable by setting them down in the simplest possible form, beginning with elementary things and working up to highly technical matters. The third is to give the student some idea of the materials, both tangible and intangible, that enter into newspaper production and to supply the requisite newspaper background.

The book concerns itself wholly with methods used in newspaper offices. It deals with organization, particularly of the editorial departments; with the nature and substance of news; with the intelligent handling of news, headlines, and pictures; with newspaper routine and with newspaper making. It also strives to give a view of a cross-section of the newspaper world, and to perform a service for the future small city newspaperman as well as for the aspirant to a metropolitan position. No attempt has been made to detail the process of news getting, as the book is intended primarily for the newspaper technician.

Previous textbooks dealing with these matters have devoted much space to language study. Correct English is an absolute essential in newspaper work, but this volume has assumed that there is also a wealth of technical information to be conveyed; that the complex machinery of the modern newspaper is worthy of a book of its own, and that the college student should be thoroughly versed in spelling and grammar and rhetoric by the time he is ready to undertake the study of the methods of the press. This has not been wholly taken for granted, however, and in the various chapters will be found plentiful material for language study. Nor does this attitude imply any criticism of any other work. The matter is simply one in which there happens to be a difference of opinion.

It will readily be seen that the first two chapters are "background" chapters, designed to place the future newspaper technician at ease in the midst of the scene of his endeavors. It also will be observed that the remainder of the volume consists of a precise recital of newspaper methods, with much stress laid upon the visualization of those methods. The instructor's program of teaching at once suggests itself. Portions of the first two chapters should be assigned for student reading only. Portions of the succeeding chapters should be allotted for intensive study and applied immediately to independent class exercises bearing directly on the text. In other words the student copyreader should edit and headline news manuscript embodying the principles set forth. It is in these class exercises that stress also should be laid on correct English, understandable alike to the artisan and the artist, the bootblack and the bishop.

Abundant material has been provided for two full semesters of instruction. The natural dividing point for the semesters is at the end of Part III, or perhaps at the beginning of the chapter considering the sectional story. In any event newspaper makeup and illustration, which are considered in Parts IV and V respectively, are subjects that should be left to an advanced editing class.

There is a possibility that, in recording newspaper methods in so far as they are standardized, the writer has performed some slight service to the craft that has claimed his wholehearted devotion for twenty years, or that he has at least been enabled to help some of the smaller newspapers. If so, he is gratified.

Many persons and many newspapers have aided in the compilation of this book. The writer is indebted particularly to *The Chicago Tribune*, its executives, and its staff, and to the Medill School of Journalism for material and constructive criticism. Of *The Tribune* staff Edward Fullerton, Orion A. Mather, and Charles Michaels aided in the compilation of newspaper terms; George Hammond supplied the outline of afternoon newspaper routine, and others who assisted in various ways include William H. Wisner, Henry Morehouse, John C. Carroll, and John P. Gallagher, Chicago correspondent of *The Los Angeles Times*. The writer is grateful to Prof. Frank G. Thayer of the Medill school for help in compiling the newspaper style sheet; to Miss Coralie V. Schaefer, secretary of that school, for invaluable assistance in preparing the volume for publication, and to H. F. Harrington,

director. If this book has any permanent value, it is owing to the kindly interest and encouragement of Director Harrington, who saw it take shape slowly and laboriously in the form of lessons used for nearly three successful years in the Medill school.

Only limited space forbids the mention of many more names. Nevertheless a word of explanation should be given regarding the news fragments, leads, complete stories, and headlines used in the text. The story of the death of Lord Carnarvon was clipped from *The New York World* and adapted for use as an illustration of how a sectional story is handled. The April Fool story used in the chapter on newspaper leads was clipped from *The Chicago Daily News*. Other examples of newspaper text were gathered over a period of several years from many newspapers and many news bureaus, the latter including the Associated Press. Where they have not been credited to source, it is only because they have been curtailed, adapted, or in some way necessarily changed to point a textual moral. In such cases, of course, the customary credit line was precluded.

GEORGE C. BASTIAN

CHICAGO, OCTOBER, 1923.



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PART I  
NEWSPAPERS AND NEWS



# EDITING THE DAY'S NEWS

## CHAPTER I

### THE COPYREADER AND THE NEWS MACHINE

#### I—WHAT IS A NEWSPAPER?

**Contents and Functions.** — What is a newspaper? What are its products and what functions does it perform? How is it organized and how does it operate? What is its relation to society as a whole?

Intelligent answers to these questions can best be obtained by a careful scrutiny of newspapers themselves. One who studies and appraises the pages of his favorite newspaper will find a surprising array of products that are eminently useful to society.

*News articles*, it will be seen, chronicle the outstanding events of the day throughout the world and news pictures illustrate them.

*Editorials* comment upon these events and interpret them according to the individual newspaper's standards in an endeavor to help the public in forming an opinion that will and often does lead to beneficial action.

*Cartoons* lend powerful aid to the editorials in stimulating thought. They have often been called "wordless editorials."

*Feature articles* and departments that defy analysis as either news or comment will be found to deal with health, legal advice, beauty culture, fashions, physical culture, general information, education, and a long array of other subjects, thus providing entertainment and amusement, or informing and instructing the reader, or giving valuable public service.

*Colored "funnies,"* comic strips, humorous columns, and like attractions yield amusement and lighten the burdens of the day.

*Display advertisements* furnish a view in miniature of the world's market places, are well illustrated and written in an interesting manner, and provide the newspaper with its principal source of revenue.

*Classified or "want" advertisements* give the community a place for barter and exchange and yield a substantial revenue.

Sale of copies of the newspaper, embodying all of these products,

completes the list of its general sources of income except in cases where it resells news, pictures, cartoons, comics, and features to contemporaries outside of its own competitive field.

The observer, considering these products in the mass, readily finds material for a clear-cut definition of the newspaper. Its sources of income show clearly that it is a private commercial enterprise. The character of the material that it offers to the public — intelligence, information, instruction, amusement, guidance, and leadership in opinion — makes it a *quasi* public utility. As a matter of fact it is a private business enterprise that functions as a public institution and this definition serves roughly to fix its relation to society as a whole.

**Checks and Balances.** — At first glance the two elements of this definition appear anomalous, but analysis shows that they check and balance each other and that their partnership in most respects is ideal. Thus it is clear that a newspaper must be a success in its public relations in order to exist profitably as a private business. It also is apparent that, the greater its success as a private enterprise, the farther will it be removed from any possible sinister influence and the greater will be its power to serve the public honestly and fearlessly. It is the hard-pressed paper that is susceptible to temptation even as it is the desperate man.

**News is Merchandise.** — A newspaper cannot exist on advertising alone any more than it can on news alone. The reader's pennies bring the advertiser's dollars. The more the readers the greater the amount and price of advertising. When readers cease to trust a newspaper, advertisers are quick to follow suit, because they know that their market is gone. It follows that, viewed from every possible angle, good newspaper editing is of vital importance. News, as well as advertising space, is merchandise. It is just as truly merchandise as are sugar and salt, gingham and shoes, lumber and brick. And it must be the best of merchandise, with the stamp of newness, authenticity, reliability, and fairness upon its honest face.

This is all the more important because the influence and commanding position of the newspaper of today in the American scheme of civilization are almost without limit. In order to obtain an idea of the scope of its vital relation to the public, one has only to picture the huge costs and almost insuperable geographical difficulties that would attend an election of a President of the United States if all newspapers were eliminated.

**Newspapers, Magazines, and Reviews.** — Only one of the products that have been listed may be called, in the strict sense of the word, a characteristic and exclusive newspaper product. It is news.

The typical magazine of general circulation publishes a great quantity of fiction and of feature material, together with a varying amount of editorial matter, but no news.

The review uses a large amount of editorial matter and a varying amount of feature material, but such news as is published is merely incidental to the editorial content.

But newspapers, while offering both a daily review and a daily magazine as part of their contents, concentrate on news. The newspaper is organized for the purpose of giving its readers as quickly as possible full tidings of all the urgent things that have happened or are about to happen within a given period of time. It gathers, compiles, selects, edits, publishes, and offers for sale interesting information about tendencies and events that are of immediate interest. That is the fabric of the news, to achieve perfection in which the newspaper bends every effort. In this respect it may be compared to an alert and enterprising secretary to society, in whose record book man is enabled, if he will, to see himself pictured as he is today, at both his best and his worst, and possibly make up his mind to do just a little bit better tomorrow. He at least has a valid basis for judgment, and it is significant that today's newspaper scandal, so-called, often becomes the foundation for tomorrow's reform.

**Writing the News.** — There are several distinct kinds of text within the body of a representative newspaper and different principles govern the writing of each kind. It is important to note that news text is a specific thing, not to be confused with other kinds. The ordinary news article is written according to established canons, which apply no less to the editor and copyreader than to the news writer. A news article should "tell what happened" in the simplest, briefest, most attractive and accurate manner; it should draw no conclusions, make no gratuitous accusations, indulge in no speculations, give no opinions. It may offer a justifiable rearrangement of facts with an eye to dramatic values, or with the view of fulfilling the important newspaper duty of being interesting, but it should never distort, misrepresent, or falsify either as to facts, quoted statements, or atmosphere.

The ideal attitude of the news writer is that of the impartial

observer, investigator, and recorder. That is intended to be the underlying principle of the news text, which exemplifies a distinct literary form, a style of writing that has been evolved out of the newspaper's need to transmit the day's intelligence with an amazing swiftness, brevity, compactness, and economy of language.

**Signed News Articles.** — News articles that bear the names of their writers offer the first departure from the elementary principles that govern the routine chronicling of the news.

Any reporter may be accorded the privilege of signing his name to a particularly good bit of reporting as a reward for meritorious work, but the majority of writers who use the "by line" are veterans, experts in some particular branch, the flower of the news writing profession, with a wide knowledge of men and affairs. As their names appear repeatedly throughout the years, they build up important blocs of readers who look for their work. The nature of this work almost invariably makes it necessary to give the writers a much greater freedom of expression than is accorded the average reporter. This latitude extends to the voicing of temperate and well-fortified opinion regarding the matters discussed.

It is obvious that foreign affairs, Washington affairs, events at the state capital, economics, politics, newspaper crusades, and all types of policy stories require a greater freedom of writing and some right to comment if they are to be handled properly. It is this type of story that most often is given the "by line," which, among other things, fixes responsibility.

**Editorials.** — The most important variation from the studied impartiality of the news columns is supplied by the editorial. An editorial is a downright expression of opinion. It does not pretend to be neutral; its author, one of the best trained and most highly educated of newspaper employes, has studied a tendency or an event and his mind is made up; he has taken sides, has taken a stand; there remains only the duty of speaking unequivocally. This is invariably done in newspaper columns set apart for that purpose, which are so typed, spaced, headlined, and arranged as to be labeled unmistakably, "Here you will find just what we think about the things that are happening in the world."

The news columns inform; the editorial columns comment, interpret, and furnish guidance to public opinion. From the editorial columns of the world comes a great share of the world's stimulus to action and progress.

**Other Gradations of Text.** — There are many other gradations of text. The market and financial pages are almost purely informative, although back of them lies the never-ending, elemental struggle for food, shelter, and resources.

The human interest or feature story, which differs from sheer news in that it has a purely sentimental appeal and may be just as good for publication tomorrow or next week as it is today, is written in an easy, flowing, liberal, narrative style.

The society and club columns have a characteristic style, ranging from racy gossip to forms verging on the stereotype.

The sports columns enter into a great wealth of detail and employ a typical jargon that at times becomes heavy with slang.

The dramatic, music, book, art, and motion picture criticisms must be editorial to be of any value.

## II — NEWSPAPER ORGANIZATION

**How Newspapers Operate.** — Newspaper activities, whether the paper be the smallest or the largest, naturally divide themselves into a small number of elementary coöperative processes.

There must be some one to gather, write, and handle the news and other material; some one to voice opinion, to give the paper a "soul"; here we have the rudiments of a comprehensive editorial department.

Some one must gather and handle the advertising, which entails the creation of an advertising department.

The news and the advertising must be set in type and the type must be impressed on paper with the aid of the printing press; there must be a mechanical department.

As the papers are printed they must be rushed to the readers, or subscribers, and thus we create a circulation department.

Collectors must see that the paper receives pay for its advertising and for the copies that are delivered to subscribers; others must keep books showing the amount of money coming in and the amount paid out — and thus an accounting department is added to the rest.

It remains only to place some one in general charge of all operations — the editor-in-chief. Thus the rudimentary newspaper organization is completed.

**The One-man Newspaper.** — Picture for a moment the smallest of newspapers — the "one-man" paper. It is a little country weekly, serving its products to a hamlet or two and their

surrounding farms. The owner is an "all-around" printer. He gathers his own news, sets it in type directly from his notes, heads it up, and reads proof on it. He "writes" the editorials, standing at the type case or sitting at the "baby" linotype and setting type in pace with his thought. He solicits the advertisements, sets them in type, and reads proof on them. His next step is to place the advertisements, the three or four columns of local news, and the editorials in the page forms, fill up the remaining space with boilerplate, load the forms on to the press, tune up the wheezing old gasoline engine, and begin grinding out completed copies for the waiting world. Lastly he mails out the papers to his subscribers. Later he will collect his dues from both advertiser and subscriber, praying fervently that he will not "have to take it out in trade," and between times he will solicit job printing, set it in type, read proof on it, deliver it, and collect for it. He is newspaper organization personified.

Consider now the largest of newspapers. Its processes are no different from those of the smallest. They are merely extended and perfected to a huge degree; it is just a matter of multiplying resources and material and facilities and machines and men and tasks. Where the smallest newspaper unites all processes in the person of one picturesque individual, the largest divides them among as many as 2,000 persons.

**Metropolitan Organization.** — Here is a rough sketch of a metropolitan newspaper organization, divested of its details :

*General Management and Policy.* — The principal executive, who exercises general supervision, is called the editor-in-chief, or the editor. Sometimes he combines the duties of publisher with those of editor, and may be known as the editor and publisher.

*Business Management.* — Where this term applies solely to the commercial management of a newspaper publishing business, this executive would be called the business manager. Often he is also the publisher.

*Editorials.* — The head of this department is the chief editorial writer. There are seldom more than two or three editorial writers. The writers often handle their themes on assignment from their chief, who approves the finished product. The editor-in-chief passes final approval.

*News.* — The managing editor is the executive for the entire news field. He also is the executive as regards the features, the art, and other units of text and illustration.

*Advertising.* — An advertising manager is in general charge but many times, where the business is huge, there are additional executives for the display and classified or "want" advertising respectively.

*Operation.* — Four executives divide the responsibility here. They are, respectively, the heads of the composing room, the engraving room, the stereotyping room, and the pressroom.

*Distribution.* — The circulation manager is the chief executive here, but in many cases the mail circulation is so large that a superintendent of the mail room shares the responsibility. They deliver the papers to the readers.

*Sunday Editor.* — In cases where a Sunday newspaper is published a separately organized department is in charge, with the Sunday editor as its executive.

*Art Director.* — Metropolitan newspapers have a huge output of photographs, cartoons, etchings, and other art features. The executive in charge is called the art director.

*Accounting.* — The accounting department is separately organized under the supervision of the business manager, and has its own executive, sometimes called, simply, the cashier.

*Promotion.* — Often there will be a separate department devoted to the promotion of the newspaper's interests and its publicity; this department also will specialize in establishing a liaison between the newspaper and its advertising clients.

### III — THE NEWS MACHINE

**Inside the News Room.** — The student copyreader is interested most of all in the news machine, of which he expects some day to become a part. Its operations are best set forth by describing its executives, their staffs, and the work of all.

*Managing Editor.* — In general charge of all news, pictures, features; he has the final voice in judging the importance of a story, its general merits, the display it deserves, and its headline. It is his duty to survey the entire news field and see that the news is displayed properly according to the relative values of the respective items.

*Makeup Editor.* — This executive compiles what in effect is an inventory of all news for each edition; he has the responsibility of fixing the position in the paper of all news, pictures, and other items; of making up the paper in an attractive manner. His decisions are subject to the managing editor's approval.

*City Editor.* — The city editor is in charge of all city and suburban news. He may have several executive assistants who act either in his absence or in coöperation with him.

*Telegraph Editor.* — Oftentimes this functionary combines the duties of telegraph and cable editor. He has charge of all stories from sources outside the territory supervised by the city editor. In the few cases where cable editors are maintained at separate desks, these functionaries handle all foreign news.

*Sports Editor.* — The sports editor has charge of all sports news, features, and pictures.

*Picture Editor, or Art Editor.* — Some newspaper offices have one executive who is in charge of all art features, including photographs.

*Sunday Editor.* — The Sunday editor has charge of the issuing of all sections of the Sunday paper except the news section, which is issued by the regular news staff.

*Copyreaders.* — The city editor, the telegraph editor, the cable editor, the sports editor, and the Sunday editor all have staffs of copyreaders to edit, "head up," and handle their news, pictures, and features.

*Reporters.* — Reporters, special writers, and rewrite men will be found on the staffs of the city editor and the sports editor. The telegraph editor either has a rewrite man of his own — generally one of the copyreaders — or uses one of the city editor's men on occasion. The Sunday editor has a staff of specialized writers who produce the typical Sunday features and news: fashions, beauty culture, health, entertainment; news of society, the women's clubs, the drama, motion pictures, music, the churches, books, real estate, automobiles, and like departments.

Besides these the news machine includes the assistants to the various executives; the various critics; the staff and special correspondents, including those in the foreign field; the feature department editors; the exchange editor; the person in charge of the newspaper files, clippings, and pictures — called the "morgue librarian"; his assistants; a number of telegraph operators for the leased and service wires; possibly a radio operator or two; a corps of cartoonists, comic, and sketch artists, and photographic retouchers; from three to fifteen photographers; several secretaries for the executives and for departments that receive huge quantities of mail, and a number of office boys who serve as connecting links and messengers among all the departments.

#### IV—THE DUTIES OF THE NEWSPAPER

**Some Major Functions.** — It is readily to be seen, from this catalogue of its parts, that the news machine is compact, calculated, exact; a product of system, organization, and science. Its operations call for the exercise of certain privileges, powers, and duties which the public has come to expect of newspapers. For the sake of convenience these may be classified as "duties" and explained as follows:

**The Duty of Envoy.** — One of the duties of the news executive is to weigh the possibilities in today's news, list the events that are announced for a future day or that are in prospect, and arrange for news stories regarding them. It is a thing that the public expects and demands. All the world was interested in the Versailles peace conference, yet it was manifestly impossible for even a small part of the world to attend. Not everybody can attend the sessions of Congress, of the legislatures, of the city council or the village board. Few persons find it possible to witness the world series of baseball games, the great prize-fights, the Kentucky Derby. Not all can watch the shifting quotations on the bulletin boards of the financial, grain, live stock, and other markets. In all these cases newspaper representatives become the envoys of the public and their reports form the basis of the public's judgments.

**The Duty of Explanation and Exposition.** — The public relies upon the newspaper for an interpretation of events, an explanation of public questions, and the editor considers it a duty to supply information that will meet this demand. Stories that fulfill this purpose may assume several news forms: they may be signed articles by a staff writer; they may be signed statements issued from an authoritative source; they may take the form of interviews sought by the newspaper with persons qualified to speak on the chosen topic; they may represent the results of investigations undertaken by the paper itself; they may be the outgrowth of some news item on which the newspaper has sought and found additional information. Mere mention of a few topics—the tariff, Article X of the Versailles treaty, the income tax, the Fascisti, conditions in Russia—will serve to clear up this newspaper duty.

**The Duty of Telling Both Sides.** — Allied with the duty of explanation is that of telling both sides. The aim of the conscientious newspaper is to do this in every story that is printed.

An attempt is made to represent all points of view, even if there is only one right standpoint, or even if the newspaper editorially disagrees with the views to which it gives space.

**The Duty of Initiative.** — Closely interwoven with these newspaper phases is the newspaper's importance as a leader in patriotism, in citizenship, in discussion, and in guidance. These terms all imply, rightly, that the newspaper has a duty of initiative, of starting things that nobody else seemingly has the courage to start. When there are rumors that emigrants coming to America are victims of graft and abuse, it is a newspaper that investigates the matter and sets in motion a chain of events that leads to reform. When the independence of the Philippines is discussed, it is a newspaper that helps to investigate the fitness of the Filipinos for self-rule; when Mexico demands American recognition, newspaper representatives scurry down there to find whether the prevailing Mexican government really is worthy. Loan sharks, quack doctors, fortune tellers, and a hundred other disreputable elements of society have felt the heavy hand of newspaper initiative.

**The Duty of Free and Open Communication.** — The wide appeal and large circulation fields of all newspapers, particularly the metropolitan newspapers, have resulted in a necessity for means of free and open communication throughout the world, and the newspaper, as the greatest consumer, has been brought into the position of fighting to obtain, and afterwards to maintain, these facilities. The increased information thus procured has accelerated progress in a thousand different ways and the newspaper has become the greatest single binding force in the nation. Its pages, on which New York elbows San Francisco, and the crossroads village, the small city, and the metropolis exchange greetings, eliminate sectional boundaries and assure American unity. They also bring to American doors the combined chronicle of the rest of the world on an even basis of immediacy with the home news.

**The Duty of Investigation.** — One of the duties that a newspaper feels most keenly is that of complete investigation before a story is published. The privileges and powers of the press are clearly outlined in the laws of the land, particularly in the laws regarding libelous statements, and there is every disposition on the part of news executives to remain within the legal boundaries thus laid down. It may safely be said that every news story

that is at all open to suspicion as to its truth is fully investigated and that the editor who "takes a chance" is rare.

**Various Other Duties.**—Several remaining duties that are exemplified every day in the news columns to a greater or less extent explain themselves. The newspaper feels its duty toward maintaining the standards of the English language; toward the American form of government and American institutions; toward the right of free speech and free debate, and toward history. It tries to keep the living stream of the news unpolluted.

## V—SOURCES OF NEWS

**Staffs and Agencies.**—Here are the sources of news of a typical metropolitan paper. The list is a combination of all such sources; the average newspaper will receive news from several.

*Associated Press.*—The name of the organization under which many American newspapers have banded together to gather the world's news by wire, cable, and radio. Has its own reporters, editors, and copyreaders. Largest and best of news agencies.

*United Press, United News.*—An independent organization which originated with the old Scripps-McRae (now the Scripps-Howard) chain of newspapers, and has developed itself extensively in recent years; with it is associated the Newspaper Enterprise Association, dealing in features, comics, and pictures.

*International News Service, Universal Service.*—The Hearst news service.

*Office News Agencies (maintained by various newspapers).*—A New York newspaper's news agency may sell its entire original output of news to a score or more of other newspapers outside of competing territory.

*Foreign News Services.*—Besides the independent foreign news services and the service supplied by the Associated Press and like organizations, various newspapers maintain their own staffs of correspondents in the field. News from this source is sold to other newspapers outside the competitive field of the paper of origin.

*Staff Correspondents.*—Staff men sent out from a newspaper office to cover stories; they are sent all over the country and all over the world. The principal staff positions are in Washington, in the home state capital, and in New York. Correspondents who hold these positions might be called resident correspondents.

*Special Correspondents.*—The larger newspapers have special correspondents at every important city and strategic point in the

country; in the paper's own field there is a correspondent in every community of importance. Most of these sell their stories on query; that is, they send the gist of the story in a few words telegraphed to the paper, and the paper orders a specified number of words if it wishes the story; the correspondent is paid monthly according to the number of words he has sold "on query."

*Metropolitan Correspondents.*—New York newspapers maintain staff correspondents in Chicago newspaper offices to keep them in touch with Chicago affairs, and, as a matter of reciprocity, the Chicago papers have their correspondents in New York offices.

*City Editor's Futures Book.*—Every "future" date and every story holding the possibility of a follow-up are filed away carefully in most newspaper offices, to be resurrected when the proper date rolls around. A great number of stories is obtained in this way.

*City News Associations.*—In several cities the newspapers have banded together to cover the routine news of their communities by means of separately organized "city news bureaus." These bureaus gather routine news at the various strategic centers, such as police stations and other public buildings, and it is sent out to the bureau's clients in mimeographed form. There is no pretense at putting the story into final shape, but the aim is merely to send out the facts in detail. Many times scores of pages of bureau matter are rewritten in newspaper offices into much shorter stories.

*Staff Reporters.*—There are several kinds of these. Some are general assignment men, who cover only such stories as are assigned to them by the city editor. Others travel certain specified routes, or "cover" certain public buildings, and handle all news relating to their own territory. The "beat" men may include a federal building man, a city hall man, a county building man, and others.

*Friends of the Newspaper.*—This is a vastly important source of news, worthy of any effort expended to cultivate it. Different friends of a newspaper, readers, employes, and the tipsters who expect to be paid for their work, visit or call up the newspaper and give "tips" regarding all kinds of stories.

*Publicity Men and Press Agents.*—These persons, while paid by and serving outside interests and individuals, may be relied upon to supply a good story now and then, although exploitation and advertising must always be guarded against.

*Syndicates.*—These are organizations, both within the newspaper office itself and independent of it, which sell any kind of

reading matter or art that may find a market. Where a newspaper operates such a syndicate, the latter does not, of course, sell to any other newspaper within the competitive field.

*Photographers and Picture Agencies.* — For picture news the newspaper relies upon its own staff photographers, upon commercial camera men called in for special assignments, upon reporters assigned to the story involved, and upon various agencies that deal in pictures.

*Police Reporters.* — These men are staff reporters who are assigned to cover all the news developing at various police stations; generally each one has a district — south side police stations, north side stations, etc., — and whenever a news story "breaks" in any part of their territory they give the newspaper office a "flash" on it, then cover it either by wire or by personal visit to the scene. Since they handle such a volume of news that it would be impossible for them to write all of it, they keep constantly in touch with their offices by telephone and turn over their stories to rewrite men, who do the writing. As a complement to this mode of working, the newspaper office calls its police reporters whenever it receives word of a story within their territory. Where a staff man invades a police reporter's territory to get a story, the police reporter aids him.

*Morgue.* — The morgue, or editorial filing room, theoretically contains clippings, card index records, and pictures of every person who ever has done anything worthy of newspaper note. Whenever a person of any importance figures in a story of the day, the news room calls upon the morgue for all clippings and pictures affecting that person. Some of these morgues contain materials running fifty or more years back. In the morgue also are found various reference books — city and suburban directories, Who's Who, dictionary of dates, dictionary of quotations, handbooks and almanacs, social register, blue book, peerage, gazeteer, encyclopedias, and many similar works. Many newspapers maintain large reference libraries containing hundreds of volumes.

Every means known to civilization, from pen, ink, and paper to radiophone, is used for the transportation of news from the place of origin to the newspaper office. The output of each news service will amount to between 200 and 250 pages of mimeographed matter each day.

## CHAPTER II

### AN ANALYSIS OF NEWS

**An Arithmetic of News.** — News is full of quirks and oddities. It has an arithmetic and a chemistry all its own.

There is no news in a \$10 fire; but add a \$3 canary to the fire, and cause the canary to be rescued by its little girl owner, and you have a good story.

There is no longer any great degree of news in a \$10,000 burglary; but add the fact that a \$2 mongrel dog bit the burglar and did his best to save his owner's property and you have a good feature story.

There is no longer any news in a \$50,000 liquor theft; but add the fact that the liquor was stolen from a millionaire's private stock and you have a good news story.

Here are some varied examples in news arithmetic that illustrate graphically, if rather satirically, what does and what does not constitute news :

- 1 ordinary man + 1 ordinary life = o.
- 1 ordinary man + 1 extraordinary adventure = News.
- 1 ordinary husband + 1 ordinary wife = o.
- 1 husband + 3 wives = News.
- 1 bank cashier + 1 wife + 7 children = o.
- 1 bank cashier - \$10,000 = News.
- 1 chorus girl + 1 bank president - \$100,000 = News.
- 1 man + 1 auto + 1 gun + 1 quart = News.
- 1 man + 1 wife + 1 row + 1 lawsuit = News.
- 1 man + 1 achievement = News.
- 1 woman + 1 adventure or achievement = News.
- 1 ordinary man + 1 ordinary life of 79 years = o.
- 1 ordinary man + 1 ordinary life of 100 years = News.

**News and Information.** — Consider a recipe for making bread. It contains no news, because it simply is information without action. If it is a new recipe for bread, it contains a news element of low grade. If it is a new recipe that cuts the cost in half, the news values increase greatly. If it is a recipe that calls for bread made of sawdust, it is freak news. There is no transcendent news value in any of these items. Yet bread is indispensable, the staff

of life, and the elements that go to make bread have a supreme news value, are of supreme importance just because they go to the making of bread.

Take wheat, for instance. Every large newspaper in the world has a daily story on wheat, its supply and its prices, and when it is scarce and high it is news to all newspapers, as it also is when it is especially cheap and plentiful. The same thing applies to milk, another ingredient, but not so universally used, and to rye and other breadstuffs.

But the daily story of the breadstuffs and grains and meats and produce is not first page news. It is merely routine news that assumes greatest importance only in times of catastrophe, such as a time of threatened or actual famine, or of unusual prices, or of unexpected drains on the supply. Then indeed breadstuffs become vital news. This progression of events and of news values tends to show that news consists not in the thing itself, but in its action and reaction on human kind. In other words, there is a sort of chemistry of news.

**Some Experiments in News Chemistry.** — What are the factors of this odd science? The following procession of news stories, each one self-explanatory and each with a single added element of news, constitutes a series of experiments in "news chemistry."

1. Clumsy, provincial, badly written; names are the only news element.

John Thompson and his wife, Mr. and Mrs. Dr. William Smith, and Richard Jones, his wife, and her sister and their children have left Milltown for an automobile trip through Michigan. There are three autos in the party and their friends unite in hoping a good time will be had by all. They expect to do some fishing while in Michigan.

2. Better because more coherent and written in better style. Still provincial.

Three automobile loads of Milltown folks, consisting of Mr. and Mrs. John Thompson, Dr. and Mrs. William Smith, Mr. and Mrs. Richard Jones, and Mrs. Jones's sister Alice, together with the children of all three couples, left today for a combined motoring and fishing tour in Michigan.

3. Better still because such slight action values as exist in the item are brought into the first few words.

An automobile caravan consisting of three Milltown families in as many cars left for Michigan this morning on a combined

motoring and fishing trip. The party consisted of Dr. and Mrs. William Smith, Mr. and Mrs. John Thompson, Mr. and Mrs. Richard Jones, their children, and Mrs. Jones's sister Alice.

4. Injecting slightly more news — one fish — into the story; still "small-town stuff."

Dr. William Smith landed a fine two-pound black bass at Marcellus, Michigan, according to a postal card received by his brother Horace. Dr. Smith and his wife are motoring through Michigan with the Thompsons and Joneses.

5. More news and of better quality. Fish larger and more numerous and catch really good. General style better. Interest expands to include fishermen in general.

Marcellus, Mich., Aug. 22 — Special. — Fifteen black bass, ranging in weight from two to six pounds, comprised the record catch made here last night by Dr. William Smith of Milltown, Ill., who is motoring and fishing his way through Michigan with two other Milltown families, those of John Thompson and Richard Jones.

6. Still more news, this time of quite general interest.

Battle Creek, Mich., Aug 22 — Special. — Three automobiles collided on the Lansing highway near this city early today when the driver of one of the cars, John Thompson of Milltown, Ill., lost control and ran his motor into the ditch. Thompson's car was wrecked, but none was hurt.

The fact that none was hurt weakens the story. Property damage is not big news.

7. Interest broadens; two hurt in triple collision.

Battle Creek, Mich., Aug. 22 — Special. — Two persons were injured early today when three automobiles collided on the Lansing highway near this city. The injured:

JOHN THOMPSON, bank cashier, Milltown, Ill.

MRS. RICHARD JONES, wife of an attorney, Milltown.

Thompson, leading an automobile caravan of three vacation cars from Milltown, in some manner lost control of his car and ran it into the ditch, where the two other cars, close behind, piled on top of it.

The other members of the party, including several children, were badly shaken up, but escaped injury. Dr. William Smith, whose car figured in the collision, gave first aid and the party proceeded on its way.

8. Story assumes wide interest as it is learned two persons were killed and seven injured. Metropolis now also is interested.

Battle Creek, Mich., Aug. 22 — Special. — Two persons were killed and seven injured early today when three automobiles collided on the Lansing highway near this city.

The dead:

JOHN THOMPSON, cashier, First National bank, Milltown, Ill.

MRS. RICHARD JONES, wife of state's attorney, Milltown.

The injured:

(Here follows list of seven.)

Thompson, leading an automobile caravan of three vacation cars from Milltown, in some manner lost control of his car and ran it into a ditch, where the two other cars, too close behind to avert a crash, piled on top of it.

9. There is a difference between news facts and features. Thus far the story has dealt with the automobile collision alone, and comprises a straight news item of "spot" value. Now a feature enters the story — a bee that caused the trouble. Note how the story is transformed. It now has the widest possible appeal.

Battle Creek, Mich., Aug. 22 — Special. — A bee, blundering into a closed automobile and frightening a little boy, today caused the death of two persons and the injury of seven in a triple automobile collision.

(Here follow usual lists of dead and injured.)

The crash took place on the Lansing highway near Marcellus, twenty miles from this city. Thompson was leading an automobile caravan of three vacation cars from Milltown. All three cars were perilously close to one another when a bee invaded Thompson's automobile. Its buzzing frightened his little son Charles, who screamed and jumped about. His frantic movements distracted the elder Thompson's attention from the driving, he lost control of the car, and it plunged into the ditch, then swerved back upon the road. The other two cars were so close behind that they could not stop in time.

10. Or, bringing the fatalities to the front and making the bee a subsidiary issue:

Battle Creek, Mich., Aug. 22 — Special. — Two persons were killed and seven injured early today on the Lansing highway near this city when a bee, blundering into a closed car and frightening a little boy, caused three vacation automobiles to crash together.

Dissecting a somewhat similar story to show the cumulative effect of news and features as they pile up, we have the following:

Two automobiles passing on country road.

Tire of one car picks up pebble and hurls it into other car.

Pebble hits driver in eye and temporarily blinds him.  
Driver loses control of car, which crashes into ditch.  
Woman killed.  
Woman was fiancée of driver.  
Wedding was to take place next day.

Auto crashes and deaths are of frequent occurrence. Therefore the first distinguishing fact in the story, or its feature, is the freak accident caused by the pebble. The second is the fact that the woman was the driver's fiancée and that they were to have been married next day.

**What is News?** — While many have been called upon to make a comprehensive definition of news, seemingly few, if any, have been chosen. None of the definitions appears to tell the whole story. The field is too large and the factors are too numerous to permit of anything except generalities. No attempt is to be made here to supply a final definition, but the following is advanced as a sort of working basis for a discussion of news values :

*News is the immediate record of the most interesting, important, and accurate information obtainable about the things man thinks and says, sees and describes, plans and does.*

“ Immediate record ” refers to the almost instantaneous character of the newspaper as a chronicler of events. By “ interesting ” information is meant information that produces a reaction in the reader by stirring emotion or stimulating thought. Items that affect great numbers of persons may be considered to convey “ important ” information. However, the newspaper that was informative alone would be no more interesting than an official gazette or an almanac. In addition to being informative it must have drama, human beings, action, and an urgency that will combine to weave a spell of entertainment and instruction akin to that woven by a work of fiction. It must be not merely interesting, but most interesting ; there must be plenty of material for vicarious experiences — for fireside adventure — and there is no room whatever for the commonplace ; newspaper space is limited and has money value.

Summing up these various elements, one finds that the great basic factor in judging news is the “ appeal ” of the individual item : how many persons will react to it, how many will it interest, inform, aid, entertain, or arouse to thought and action ? In fact the answers to two questions will decide at once whether an item

contains news. The first is, "What happened?" This demands an answer in terms of action. The second question is, "How many persons would like to read the item?" This determines the "appeal" of the subject matter.

**Each Field Has Its Own Standards.** — The answers to these questions vary with the size of the field occupied by the newspaper and the nature of its clientele. A village newspaper may find it advantageous to chronicle the fact that William Thompson, the horseshoer, smashed a finger while working at his anvil, or that the banker's automobile burst a tire while he was riding from his home to the bank. The finger and the tire are of no interest to a metropolitan newspaper because in a large city such incidents are multiplied to infinity. The village weekly may sometimes be hard put to it to find items enough to fill its columns; in the metropolis there is so much news that items must be carefully selected and only the most interesting, valuable, and urgent ones published. In other words, news values are purely relative, and news editing is a selective process. It follows that the wisdom governing its choice and treatment of news determines the character of a newspaper.

When the metropolitan field alone is considered, it is seen that values vary from day to day and from hour to hour, and it would be impossible, except in the most general way, to prescribe a set of standards. If the discussion be confined to the period of time occupied by only one edition, it becomes apparent that news values are arrived at by laying down side by side all the items on hand or in prospect and determining their relative merits by comparison. This evaluation actually is made by the various news executives in the course of a series of editorial conferences and by study of manuscript and proof. It is these estimates of comparative value that determine the amount of space, position in the newspaper, and size of headline to be given the individual article. The process is not rigid, but extremely elastic; the estimates of this minute may be, and often are, upset by the news events of the next five or ten minutes.

The total news space available is, of course, determined in part by the amount of advertising in hand. Generally the allotment is on a basis of about 60 per cent of the gross space for advertising and 40 per cent for news. Into the narrow columns making up this 40 per cent is packed an amazing quantity of information and entertainment. One newspaper recently carried in a single issue 52 major stories; 80 brief items; 48 photographs and comics;

8 large "features," and 2 serials. These totals include sport and club news.

**Classes of News.** — The whole volume of the news is susceptible of several broad classifications that comprise an index to value. According to one point of view, news may be divided into two general classes: that which can be anticipated in an orderly manner, such as trials, legislative proceedings, and all announced events; and that which is unexpected and carries the element of shock, surprise, amazement. The latter, however, is not always the more valuable; it was not possible to keep the Washington disarmament conference, the Genoa economic conference, and like events off first page, despite the fact that they were announced and wholly expected events.

Viewed from another angle, there are news stories of world import, of national or state import, and of local import only. These classifications incidentally furnish a key to the varying natures of all the newspapers of the world. Thus the metropolitan newspaper, covering a huge field, is conspicuous for the number of "world stories" that it publishes, and must publish, in order to keep its clientele. Newspapers of the smaller cities will be found to concentrate largely on state and local news, while the smaller the newspaper's field the greater is its provincialism. Some newspapers of the small towns and cities eliminate all news of national or world importance and content themselves solely with carrying on a local chronicle. Yet each of these newspapers prints that which it and its readers consider to be news of the first order and each accomplishes its mission.

**Immediacy.** — What has just happened is the thing that counts most of all. There is nothing quite so stale as yesterday's news in today's newspaper. The nearness of an event, its immediacy, its urgency, is the most important factor to be considered in judging news. The afternoon newspaper is compiled and circulated within a certain brief, specified time; events that happen within this time gain importance, as they represent "last minute" news, a record of action that has just taken place. The morning newspaper also is compiled and circulated within a certain brief period and the same principle applies.

Take the following as an example: it is noon, and three persons have just been killed in an automobile accident. The afternoon newspaper may consider this story of sufficient importance to merit space on the first page, but unless there is some new development

the morning newspaper will in all likelihood content itself with mentioning the accident briefly after narrating the details of later motor fatalities. If these grow in number, the story of the one that happened during the afternoon may be eliminated.

So important is the time element that it has its effect on successive editions of the same newspaper on the same day—the “big” automobile accident of the edition that reached the streets an hour ago is shoved down in the column and shortened to make room at the top for the “big” automobile accident that has taken place just this minute, and this in turn may be superseded by later ones.

The philosophy of immediacy is easily grasped. If the afternoon newspaper were merely a repetition of the morning newspaper, or even largely so, and if the succeeding morning paper echoed the afternoon paper, it would not take many days to shoot to pieces the circulation of both. News must be new. This principle is enforced by pressure of space and events and by the need for fresh interests.

**This Changing World.**—Study of the editions of any afternoon newspaper, supplemented by study of the successive editions of the morning newspaper of the next day, will exemplify this dwindling of news values. Here are a few concrete examples:

1. A bomb story that occupied more than half a column of space on page 1 of a morning newspaper dwindled to less than two inches of space in an afternoon newspaper of the same day; there had been no new developments.

2. The story of a suicide that occupied a third of a column of space on page 1 of an afternoon newspaper was given only a brief mention in agate type on page 13 of a morning newspaper the next day; was used only as “filler.”

3. An auto accident that comprised the “lead” of a story of considerable length in a morning newspaper was used toward the end of a similar story in an early edition of an afternoon newspaper and in later editions vanished—“killed” for later news.

In addition to these stories that decrease in value, but survive, even in the form of a brief mention, from afternoon to morning paper and vice versa, there are numberless stories that “die” with the paper that published them. They may be good “feature” stories; they may be news of acute interest in the edition in which they appear; they may take a dozen different forms, but at any rate editors find there is no excuse for prolonging their lives, as much has happened since.

**Change, Expansion, Climax.** — On the other hand, passage of time brings growth, expansion, and new dramatic climaxes to some stories. The story that is given a column of first page space in the morning newspaper may so expand in news values in the next few hours as to be worth several columns in the afternoon newspaper; it may even continue to develop, until the succeeding morning newspaper is compelled by the sheer power of the story's growth to add several columns to the already huge space given the narrative in the afternoon paper.

Here is a simple example: A bank cashier ends his life during the afternoon; ill health is given as the reason, and it is stoutly asserted that his books are in order, although the afternoon newspapers, in their scramble to press, have been unable to reach any responsible bank official, and have perforce contented themselves with the statements of relatives. By morning, however, the bank officials have decided to talk; they admit that the cashier was short in his accounts. This represents a growth in news value; the story lives. The question now is, why did he default, what is the amount, and what did he do with the money? The morning paper is unable to answer. By noon the afternoon newspapers have a solution: women, gambling, and liquor; it is disclosed that the defalcations amount to \$200,000. Here again is growth, and it is impossible to drop the story, which "dies" only when new developments and climaxes cease.

**The Pressure of New Events.** — Another example on a larger scale: Bombers, interrupted in an attempt to blow up two industrial plants, shoot and kill two policemen and wound a third. There is no question about the initial value of this story; in an early edition of a morning newspaper it occupies a column and a half of space, with the streamer line and the largest available headline to display its values. By the time the next edition is on the street the story has increased in news values; three columns of space and about two columns of pictures are now necessary to tell it; there is an attempt to trace responsibility to labor gunmen and a specific labor body is named.

Another expansion has taken place a few hours later when the first afternoon newspapers of the day reach the streets; the chief of police has declared war on all gunmen, has announced his intention of ridding the city of them, and has called on all good citizens to coöperate. A sensational series of raids has been made and more than a hundred persons have been arrested. More than

four columns now are necessary to tell the original story plus all these developments.

But growth is not yet complete. The succeeding morning newspapers reveal that more than 200 persons were arrested and are being questioned, and that included in this number are three persons identified as members of the bombing party that committed the murders. It also is set forth that rewards totaling \$60,000 have been offered for the capture of the slayers; that all the forces of law and order have been mobilized in the war against gunmen, and that the war is to be a war to the finish, not against unionism, but of the law against the lawless. It now requires seven columns or more to tell the entire story, with many pictures swelling the total space, and with editorials commenting on the events.

Stripping the original story down to two words, it answered the question: "What happened?" The keynote of the succeeding stories changed to: "Who were the slayers? What is going to be done about it?" The last series of stories had as its motivating forces these factors: "This is what is being done about it; these men may have been the slayers." Sheer pressure of news developments was the major factor of growth, and back of it all was the prime newspaper duty of answering every reasonable question that a newspaper reader may ask about an event; public information service that is the basis of public opinion, which in turn is the basis of public action.

Sometimes stories of this kind will develop a new climax each day for a long succession of days, persistently asserting their right to first page space. The mystery of the slaying several years ago of William Desmond Taylor, a motion picture director, at Hollywood, California, was such a story. No novel ever developed a more clear-cut series of daily climaxes. They reached the surprising total of twenty-one.

**Recurrent Interest.** — Nearly every important item of news seems to have powers of revival in proportion to the interest it originally excited. This recurrent interest manifests itself in several striking ways. Sometimes the revivals of a story through fresh news developments are so frequent as almost to merit the term "continuing interest." The story of the trial of Governor Len Small of Illinois is a case in point; there was a daily story on this matter for a long period of time. The cases of Madelynne Obenchain, Roscoe "Fatty" Arbuckle, and Professor Tiernan

might also be cited. Then there is the more recent series of stories setting forth the discovery and exploration of King Tutankh-amen's tomb in the Valley of the Kings in Egypt.

Recurrence of a story at less frequent intervals is exemplified by any murder case. First there is the slaying. Then an interval elapses and either the actual slayer or a suspect is arrested. After another interval there is the trial and then the sentence. Sometimes such a story will follow its principals to the grave, while if the crime was of particular note — such as Chicago's Cronin murder case, the Haymarket riot, and others — anniversaries and other occasions, such as the death of an eye witness, may see further revivals.

Some news stories are even longer lived than this. An occasional civil war story is printed even now, with a "today" angle as an excuse; for instance, that story of the aged, heroic, civil war nurse who was found in want in Chicago. A few months ago a purported solution of the secret of the fall of Disraeli's cabinet commanded a "top head" in metropolitan newspapers, and later a newly found letter of Bismarck was given the same emphasis.

**An Endless Serial.** — It need hardly be said that all stories possessed of a reviving power are judged by the same standards and principles as is the news story that has just happened and possesses the added power of immediacy. The world war armistice was signed on November 11, 1918. The memoirs of the former German crown prince, published during May of 1922, were adjudged of sufficient interest to occupy first page space for ten successive days four years after the armistice. The identity of the writer was here a deciding factor, as well as the nature of his statements. Any narrative by former President Wilson dealing with the world war period would be important news today.

The reasoning back of the recurrent story is plain. First, there is the immediate news value presented by the revival — it has some development to offer. Second, there is the interest that was excited by the original story. Third, the news is an unending serial story in which the reader is keenly interested, and the editor owes to his public the duty of presenting all available installments. Editors feel this principle so keenly that sometimes they will publish a story that is not conspicuous for "spot" news values simply because they wish to "keep alive" the larger story of which it is a dull chapter. "And what happened after that?" is an insatiable

and natural question of the reader to which the editor must pay reasonable heed.

**Elemental Keynotes.** — The passions, aspirations, needs, and desires of men make news as they swing into action. They are the very substance of all the news, and the memory needs only to be stimulated to recognize just how sweeping a part they play in the newspaper. Conflict, love, hate, cupidity, war, peace, food, fuel, shelter, riches, poverty, misery, jealousy, envy, ambition, liberty, tragedy, achievement, sacrifice — these keynotes will be sounded oftentimes in one issue of a newspaper and sometimes on the first page alone. This phase is well illustrated in an old recipe for a newspaper's making that is current to some extent today: "A laugh, a sigh, perhaps a tear, something to think about, something to act upon, something to remember." The newspaper whose contents grade up to this standard is bound to prove of interest.

The keynote that is struck most often is that of conflict. Possibly this is the greatest maker of news that can be found, and it makes itself apparent in every issue of every newspaper throughout the world — the clashing of minds, of wills, of bodies, of modern tendencies, of classes and nations. Next in importance are food, fuel, money, and shelter, elemental things that absorb huge quantities of space.

**Foresight, Intuition, "Hunches."** — Foresight is a distinguished creator of news. Newspaper executives the world over pride themselves on their ability to anticipate events and make provision for the resultant stories. This intuition in many cases is positively uncanny. Patching together all the little random threads of events in themselves insignificant, the trained, efficient imaginations of such executives readily perceive the whole fabric of the larger event that is to follow, and, thus armed, are enabled to provide facilities for its transmission, much to the profit of the reader.

There was a notable example of this play of the creative imagination in the first Wilson presidential campaign. The election returns were slow and muddled, difficult of interpretation even for reporters and executives who had spent their lives in a political atmosphere. But on one great newspaper there was an editorial council table that knew the value of a "hunch." These experts took the returns as they arrived, interpreted them in the light of their knowledge of local conditions, extended the meager figures in accordance with mathematical principles, and arrived at the

conclusion, as yet unwarranted by the total vote, that Wilson had been elected. It will be recalled that California was the pivotal state; there was a political expert in the office who had surveyed California conditions and was able to forecast with reasonable accuracy how each section would "go." He said it would yield Wilson the victory.

As a result of this speculative process, the newspaper sent its late editions to the street with the announcement that Wilson had been elected, whereas its competitors, and in fact most of the newspapers of the nation, showed by their headlines that they were greatly in doubt as to the result. The complete final returns, compiled after a day or two, showed that the "hunch" had been the correct one.

**When Lillian Russell Died.** — Another example involves the story of the death of Lillian Russell, the famous stage beauty.

She had been ill, but seemingly had recovered. Then came a relapse, chronicled in a brief dispatch that was not of a particularly alarming nature. There was no hint of death. But the telegraph editor of a certain newspaper had a "hunch" that the actress was on her deathbed. It was 7 o'clock in the evening. He at once ordered the office librarian, or morgue keeper, to gather all available pictures, and with the coöperation of the managing editor and his aids assembled a "layout" or group of pictures that showed all phases of the noted beauty's career, from the time she was sixteen. At 3 o'clock in the morning came word that she was dead. The newspaper went to press with two columns of text, including a complete story of her life, and twelve splendid pictures.

Foresight and intuition had won where a matter-of-fact attitude would have resulted in the loss of a valuable feature to readers. Only advance preparation had made possible so large and thorough a display of text and pictures, particularly the latter.

**Neighborly and Local Import.** — The small city generally is one great, closely knit neighborhood, with each man interested in his fellow, for better or for worse. Therefore the small city newspaper concentrates on the obvious thing — what all the neighbors are doing, neighborhood news — and the doings of the great world outside, as the melodramas used to say, occupy a position of lesser importance. In a small city even so trivial an item as a woman's shopping trip to the big city near by is of interest — the woman next door wishes to know where Mrs. Jones and Johnny

went this morning, all dressed up fit to kill. In the big city there are too many persons to keep track of, and at any rate they are not neighbors to any great extent, but strangers to one another; but even the great metropolitan daily is influenced by the neighborly news spirit — it devotes columns each day to society and club events, to schools, to amateur theatricals, to neighborhood enterprises and projects, to fund raisings, to local businesses and organizations. Neither the small city newspaper nor the large city newspaper looks with contempt upon this character of news. Both find it valuable. Both also use another type of news which may be ascribed to man's desire to know all about his neighbor's business — the so-called scandal story.

**Mystery, Suspense, Beauty.** — The mystery story holds just as great a spell for the reader when contained within the pages of a newspaper as when contained within the covers of a novel. Mystery almost invariably points to news of a high grade. Take the mystery connected with the death by nicotine poisoning of E. H. Purcell of Chicago, who was found bound to a chair in his home; the story ran for days; the mystery is still unsolved, and it is safe to say that the mind of an occasional reader still may return to it and wonder at the solution.

Mystery of the most intriguing kind was supplied by an auto accident in which one of the victims was a woman who for some time was unidentified; the only statement she would make was: "Call me Eve; she was the first woman to fall a victim to curiosity." Then there was the case of the young wife who was a victim of amnesia and could identify neither her present nor her former husband, nor even her child.

The suspense element, as well as that of mystery, adds to the attractiveness of this type of story.

Beauty — pretty girls and women — obviously makes news, and requires no explanation. A caution, however, is needed: it is bad newspaper policy to call a woman pretty and then publish an extremely homely picture, or to dub every woman beautiful.

**Romance and Adventure.** — We are a sentimental, romantic public, and cherish a love for romance, no matter how commonplace our own lives. Entertainment is one of the major functions of the newspaper. But it is not fiction that the newspaper uses; instead it is real life romance of distinct news value. For instance, there was the story of the marriage of the heiress of the Norman B. Ream millions to Vonsiatsky-Vonsiatskoy, an impoverished

Russian nobleman; then, too, there was the story of the millionaire's daughter who deserted the son of another millionaire on her wedding eve in order to be married to a Hungarian count.

Possibly under this heading also might be classified those numerous stories, humorous and pathetic, which the newspaper man groups under the rather vague title of feature or human interest stories. Many of these stories are little masterpieces of writing, comparable to the best of the short stories of fiction and often reaching the dramatic heights of the great novel, even though told in tabloid form.

It is possible that under this same classification would come the narratives of adventure and achievement that are published in the newspapers with a nice sense of historical duty as well as of what constitutes good reading. Such stories would include chronicles of arctic exploration, scientific discovery, invention, excavation of ancient and forgotten cities, art and archæological treasures, and scores of others.

**A Newspaper Novel; Price, 14 Cents.** — Following is an example of a "mystery novel from real life," such as often appears in the newspapers. The chapter headings consist of the headlines that actually appeared in a morning newspaper over a period of seven days, and suffice to tell the story, which might be called "The Great Pearl Mystery":

Chapter I. Pearl necklace mystery in suit over \$380,000; Perfect string of 389 will figure in vivid story.

Chapter II. Who has it? Who bought it? At what price? Matchless rope of pearls still a mystery.

Chapter III. Detroit holds secret of pearl necklace owner; Bought by a millionaire there, but who?

Chapter IV. \$1,500,000 gem left to wife by \$5 a day man; Pearl necklace now Mrs. H. E. Dodge's.

Chapter V. U. S. probes sale of the \$1,500,000 pearl necklace; Import duty paid only on \$825,000, report.

Chapter VI. Pearl necklace enigma solved; Price \$825,000; Dodge executor admits purchase of gems.

Chapter VII. Mrs. Dodge gave pearl necklace to her daughter; Once wore gems on the street unguarded.

By way of a footnote to this "mystery novel," which was delivered to the reader at a total cost of 14 cents, it might be explained that the pearls referred to once belonged to the Empress Catherine the Great of Russia and attracted fresh attention

when two famous jewelers became involved in a squabble over the profits from their sale.

**Fiction Forms.** — Such fiction forms, particularly the short story form, are valuable elements in the news. Their function is to add to the entertainment qualities of the newspaper. The city editor who has in hand a news story that lends itself to short story treatment considers himself lucky indeed, possessed of a prize.

Sometimes even a word or two will lift an otherwise rather commonplace event to the dignity of news of this type — “magical” words such as “black mask,” “perfume bandit,” “caveman,” “heiress,” “millionaire,” “war hero,” “mystery,” “plot,” “poison pen,” “reds,” “poison tongue,” “serpent tongue.” It is probable that the single word “mystery” is the most potent in the entire newspaper lexicon, despite the fact that it is one of the most overworked.

**Oddity.** — Oddity, freakishness, many times is news. The Siamese twins, Rosa and Josefa Blazek, back in 1922 were not news to any paper as long as they commercialized the accident of birth that made them freaks. But when they ceased to profit by this, owing to illness that led to their death, everything about them became news. And the news became extremely detailed in its character, because of the acute public interest. Another story that was good because of its oddity was that of the Chinese youth whose horoscope foretold that he would rule China, and who started out to conquer his native land only to meet with disaster. Hundreds of stories are published just because of their oddity, but an attempt is made to avoid the distasteful and the horrible. Arthur Young, a champion archer, kills a bear with his bow and arrow; Miss Jessie Akester reads of his exploits; they become acquainted and marry; here we have a typical pleasant little feature story that is valuable because of its oddity. Instances could be multiplied.

**Names.** — Some names are so well known that in themselves they constitute news for many years. The name Roosevelt will be news for a long time to come. Bryan, Wilson, Steinmetz, Edison, Harding, Mary Garden, Hughes, Pershing, Lloyd George, Clemenceau, Foch, Joffre — the interest of these names is so obvious as to need no comment. Each community has its own prominent citizens whose names carry great news value, although they may not be internationally known.

**Position and Wealth.** — Position and wealth are to be reckoned with. The divorce suit filed against John Smith is just another divorce suit; the divorce suit filed against John Smith, poet and novelist, is a news story. If Mary Wisnewski, daughter of a Gary driver of a lumber wagon, fails to appear at the church in time to be married to John Sosnoski, mill hand, the story may be of some interest in Gary, but it will not travel far in the newspapers of the world. But if Miss Mary Baker, member of a socially prominent and wealthy Chicago family and herself a beauty, an interpretative dancer, and a poet, fails to appear at the church in time to be married to Allister McCormick, a millionaire and the descendant of several generations of millionaires, it does not require more than one eye to detect the added news elements that make a "big" story for the Chicago newspapers and a sizable one for nearly every other newspaper.

In these two instances names happen to be vital factors as well as social position and wealth. It may be name, position, or wealth alone that gives the item news value. The boyish Prince of Wales has his career yet to make, but his historical position makes him a notable news figure. The domestic troubles of the department store clerk are of little importance; there are so many cases like his. But with the \$50,000 a year department store executive it is different. His salary is regarded as a symbol of substantial achievement, and his personal doings become of more moment.

**Property.** — Property becomes news under certain conditions. It is always news, of course, in the real estate department of a newspaper. In a city where there are no skyscrapers the building of the first one is an event worthy of page 1 space; in a city where there are many, one more or less does not matter so much, unless it is to be a church built in the form of a skyscraper, or a skyscraper built of transparent glass brick, or one that is to contain only \$25,000 a year apartments. A fire that entails a \$10,000 property loss is hardly worth mention in a large city, although to the country editor and his people it may be a big item. One stolen auto, or even ten, no longer is of much moment, and during the fashionable craze for furs the value of fur theft news slumped, even as has the news value of big liquor thefts. Gems have more romance attached to them and make better news, more constant in value.

Real estate landmarks are news at times. Historic tracts also may figure in the news, but the sale of some common or garden

acreage or the building of an apartment house — these are business items.

**Place.** — The location of an event is important. Here are some locations for stories that do not seem to lose their lure: Broadway, the Gold Coast, the Loop, Greenwich Village, Montmartre, Paris, London, Monte Carlo, Tibet, South Africa. The district in which wealthy and fashionable persons reside, the great hotel, the suburb filled with the homes of millionaires, the mansion, these are also attractive. Little Italy, Little Hell, the Ghetto, Death Corner, the Latin Quarter, Times Square, Chinatown, Jefferson Market, Wall Street, scores of neighborhoods with like names and associations add picturesqueness to a story. A robbery nineteen stories up in a skyscraper would interest nearly anybody, as would a duel between airplanes or airships driving in midair.

**Time.** — The hour of an event may decide the news importance of a story. A midnight elopement and marriage is better as a story element than a prosaic marriage at "high noon"; a midnight elopement of society persons, coupled with a marriage at that bizarre hour, is a better story than the mere marriage of society persons. The race that sets a new time record has an added news value. The elopement marriage that was kept secret for a year is a good story with an added element of attraction. The transcontinental train, or ocean liner, or automobile, or airship, or horse, or man figuring in a speed record is news, decidedly.

**Numbers.** — Numbers make news. A train wreck in which all the passengers escape without injury is not worth much space unless some other feature improves it. A wreck in which a number are only slightly injured is not worth much more. A wreck in which a number of persons are killed or badly hurt grows in space value. The great parade that is witnessed by hundreds of thousands of persons is interesting to every parader and to every spectator with particular acuteness, and in addition is of interest to the general public. The attack that is launched by a speaker before an audience of twelve is not nearly as good news as is the philippic before 10,000.

**Seasonableness.** — There is a type of news that is purely seasonal in character. Sports news is largely seasonal. Then there is the weather news with all its allied branches — storm stories, bathing beach stories, summer resort stories, campaigns against icy sidewalks, fatalities of extreme heat and of extreme cold, stories on how to alleviate the heat of midsummer, stories of summer camps

and vacation spots, gardening and poultry news, and in large part news of the fashions. The fads, foibles, tendencies, thought, and new movements of the changing times make excellent news.

**Interviews, Statements of Opinion.** — While a newspaper confines its own expressions of opinion to its editorial columns, it necessarily quotes the views of others in its news columns. This form of comment may assume the shape of a significant speech that some leader has made; it may be a written statement that he issued of his own accord, or it may take the form of an interview, or oral statement of views, that was solicited by the newspaper. There may even be a series of solicited interviews on some startling statement made by a notable regarding some new law, some quirk of fashion or social usage, some new public problem or national issue. The alert news executive builds up many a good news story, bristling with varied comment, by interviewing both individuals and groups on matters of public interest. Interviews with individuals vary in general interest, of course, according to the importance, authority, expert knowledge, or picturesque personality of the person interviewed. Roosevelt, Edison, Ford, Bryan — these names at once suggest important news stories in the form of interviews, statements, or speeches. The picturesque personality of "Uncle Joe" Cannon has yielded many a good interview story.

**Newspaper Policy.** — Here are some classifications of news originating from newspaper initiative that may suggest further means of adjusting values:

**Policy.** This type includes political, economic, and some kinds of business news, crusades that the newspaper chooses to conduct, factional activities, and articles that assume the initiative in public affairs — such as a drive against high taxes or a campaign against vice, gambling, graft, ballot frauds, automobile killings, poison whisky, or the carrying of firearms. Office policy naturally will play a part in fixing the news importance of this type of activity.

**Problems.** These include world problems, which may be covered by a corps of foreign correspondents; national questions, covered by correspondents in the national capital; state affairs, covered by a staff in the state capital; and a host of general and local problems: crime, labor and capital, the open shop, the coal supply, liquor, food prices, and others, which constantly are bobbing up. Stories on any of these are judged strictly according

to the principles already set forth. One of the functions of the foreign news service maintained by various newspapers seems to be to interpret and comment on world conditions as well as to gather news.

*Education, Information, Entertainment.* Under this heading would come various departments that amuse, inform, and instruct, such as the automobile and aviation departments, the radio page, the book page, the drama page, the motion picture page, the serial and short stories, the comics, the feature stories, health and beauty, cooking, needlework and dressmaking, and home building and decoration. Each of these, it should be noted, makes a special appeal for the attention of a specific group of readers. Each constitutes a device to obtain and keep circulation.

# CO-EDS DECLINE TO WAIT DEGREES BEFORE WEDDING

7-Em Dash

## Big Increase in Number of College Marriages.

5-Em Dash

DEFIANCE, O.—If it were not "for the reflection on the college" Miss Jeanette A. Morton, dean of women at Defiance college, would be a strong advocate of the campus marriage.

"Any indication to the public, however, that something besides academic study is engrossing the minds of the co-eds is bad for the reputation of any college," she said.

### Many College Marriages

On the other hand, Dean Morton declared every year Cupid is shooting his darts more accurately and liberally on the campuses of American colleges and universities. She compiled figures taken from a questionnaire sent to deans of women in American co-educational schools.

"The results were startling," she said. "Eastern and western schools alike, everywhere young men and young women are refusing to make marriage await their graduation.

"We cannot say that this is merely a big year for campus marriages, and that it will be different next spring, because the marriages have been increasing every year since the war."

### Girls Are Independent Now

The cause, Dean Morton asserted, is to be found in the growing independence of the feminine youth of America.

HEADLINE

30-Point Gothic  
Condensed Capitals

Droplines or  
Steplines

Inverted Pyramid  
Bank — 18-Point  
Gothic Condensed  
C. and L. C.

BODY TYPE

7 Point or Minion  
.918" High, Set  
on Linotype Slug  
8 Points Thick

SUBHEAD

7-Point Bold Face  
Upper and  
Lower Case — One  
Point Lead above  
and below

Column Rule One  
Nonpl. Thick  
with Hairline  
Top, Giving  
Indent Effect to  
Type

3-Stroke Dash

PART II  
READING COPY



## CHAPTER III

### EDITING NEWS

**Two Editing Processes.** — If a newspaper is to be effective it must be well written and well edited.

The process of selecting news material, judging its value, overseeing its preparation for publication, and evolving out of the chaos of events an orderly, well-balanced newspaper suited to the needs of its readers is an executive process, and belongs in the province of the managing editor and his immediate staff, consisting of the city, telegraph, cable, sports, and picture editors.

The critical examination and correction of the material, together with the writing of adequate headlines, is the function of the copyreader. It is he who edits the news in the strict sense of the word by the processes of compiling, collating, emending, and revising its context.

Consider the newspaper for a minute. It is a masterpiece of coöperative brains, with no part of it the result of blind accident. This volume of type; this huge album of pictures of all kinds that sells for a couple of pennies; this gold mine of chronicle and comment and information and inspiration — it is the product of a mighty thinking machine in perfect working order. Brains and hands had to speed these words over telephone and telegraph and cable and wireless; brains and hands had to put them on paper; brains and hands judged and corrected them, made them fit to read; brains and hands sped them to the metal types, to the page forms, to the steam tables, to the presses, to the wagons and autos, to the streets, and to your hands and your brains. Before the newspaper became a meeting place for all the minds of all its readers, it had to be a meeting place for all the minds of all its reporters and editors. They deliberated and conferred and toiled and gave of their best that the result might be as you see it. And that is the process called editing.

**Why News Is Edited.** — News must be edited because the persons who write it, or who aid in gathering and transmitting it, are fallible like the rest of mankind. All sorts of material tumbles into

the newspaper office. Some of it is without error. Some of it is filled with mistakes, trivial, absurd, improper, anonymous, wordy, badly arranged, dangerous. Much of it is clearly written, with every sentence a polished jewel, and some is written in a heavy, involved style that requires a guide and an interpreter. Portions of it deal with events that have just happened; other items forecast the future, or discuss weighty economic problems, and still others are pathetic or humorous in tenor.

The writers of this material are of all ages and degrees of mental maturity. Some are merely young. Some are over-enthusiastic and make too much of their stories, and some are chronic pessimists and make too little. Some are careless. Still others are likely to be partisan, to show feeling in their stories because they have been so close to the events of which they write. And some few may persist in inaccuracy, stupidity, exaggeration, and faking until discovery eliminates them from the profession.

Even the best of writers will slip occasionally, owing to haste or faulty perspective, and it is amazing that, in the terrific rush and hurly-burly of getting out a daily newspaper, more mistakes are not made. It is greatly to the credit of the newspaper that it has a more elaborate system of insuring accuracy than any other business in the world.

**Possibilities of Error.** — Examination of the successive stages accompanying any event deemed worthy of record as news will show the possibilities of error that exist. First there is the event itself, which in most cases is not actually witnessed by the reporter who chronicles it. It comes to the attention of the newspaper through official sources or through some friendly reader. Reporters are sent to the scene to search for eyewitnesses. If there is none, the reporters must seek out those persons who were the first to arrive on the scene, the police, and others. If the clews lead to still other persons, they must be found and interviewed. The story that appears in print is a compilation of the results of all these researches. Nothing could be more painstaking, and yet any or all of these news sources may be prejudiced or may lead to error.

The principal factors of error may be stated as haste, the passage of news through many minds and many hands, carelessness, emotional stress, faulty perspective — in a word, the human fallibility that causes mistakes anywhere.

**The Policeman of the News.** — The copyreader is the newspaper's principal safeguard against all this. He is the constructive critic, the policeman of the news. To the young reporter he is a soulless butcher of literary masterpieces; to the experienced reporter he is a prop, a backstop, a friend in need, and a partner; to the several editors he is the guardian of the language and of accuracy; to the public he is a nonentity, a figure wholly lacking in that spectacular personality which has made the reporter a hero of romance and drama.

**The Work of the Copyreader.** — What does the copyreader do with the huge mass of raw news manuscript, or "copy," that comes to his desk? Here in brief are some of the things he strives for:

To eliminate errors of language. All the rules and standards of good English apply to newspaper text.

To make each sentence so clear, compact, and interesting that even a child may understand and enjoy it. Lucidity is a newspaper virtue.

To conform to the "style" of his newspaper. There must be a uniform method of spelling, capitalization, punctuation, syllabication, and abbreviation throughout the paper if the reader is not to be confused and annoyed. One cannot use both "thru" and "through" or capitalize a word in one news item and use it in small letters in another.

To polish and improve the story and make it more effective; to avoid mutilation and the omission of important facts; to preserve the spirit, the personality, and as far as possible the words of the writer, with the exception that unnecessary words must be eliminated.

To be alert and to correct any statement that obviously is inaccurate or that misrepresents; to bring to the attention of the news executive any statements that are open to dispute.

To watch for and to elide statements that are absurd, trivial, improper, irresponsible, anonymous, or dangerous, or that may bring needless trouble and floods of protesting letters to the editor. If the copyreader is uncertain about the disposition of such statements, he should refer them to his superior.

To check up with reference books on all names, addresses, and other matters about which there may be uncertainty, and to see that they are correct.

To eliminate all editorial expression from the news columns, with the exception of that which is allowed the writers of signed articles.

To edit the manuscript so that it will tell the news as briefly and simply as possible, without wearisome repetition, and will answer every reasonable question that a reader may ask: what, who, how, when, where, why?

To guard against the publication of "old" news, stale news, cheap news, and advertising matter disguised as news. This requires that one keep informed thoroughly on current events by reading one's own and other newspapers and at least one good, conservative review.

To write sympathetic and adequate headlines, the statements in which will not transgress the boundaries of the story.

In general, to take every measure possible to uphold the standards of truth, as this is the price of the freedom of the press as well as of the safety of the individual newspaper.

**The Copyreader's Desk.** — The copyreader's place in the news machine is midway between that of the reporter and that of the executive. He and his mates perform their tasks at a desk the shape of which may be roughly described as that of a huge horseshoe. The executive is seated in the center or "slot" of the horseshoe and the copyreaders have desk space around the "rim." In highly organized newspaper offices there may be as many as three of these copydesks, presided over respectively by the city, telegraph, and cable editors or their assistants,\* but in the majority of offices there is only one such desk, called a "combination" desk because over it must pass all kinds of news. The executive in charge of a "combination" desk may also act as telegraph and cable editor, while the city editor may have a desk of his own, from which he directs his staff of reporters. As stories are completed he turns them over to the "head of the desk," that they may be dealt out to copyreaders to be edited. It is the general practice for the sports department to have a copydesk of its own, separate from the news desks.

**Methods of Reading Copy.** — The work of reading copy varies with the nature of the material, the temperament of the individual copyreader, and the method of "dealing" used by the city editor or head of the desk. Some stories are complete when they reach the copyreader's hands and others are delivered in short installments; some are long and require subheads; some are short.

\*Only the large cities have these specialized copydesks. Small city dailies sometimes have a copyreader or two, but often the city editor "doubles" as copyreader, while country weeklies content themselves with a proofreader. Each newspaper perfects itself as its means allow.

Certain copyreaders are adept at handling feature stories and others are experts in politics, municipal affairs, national affairs, war, economics, finance and markets, or local relationships. Others are "all-around" men lacking a specialty. The head of the desk takes these matters into consideration. He knows the powers and limitations of his men and distributes his stories to those who will handle them best. There is another factor: if Copyreader Jones has edited the first of a series of stories dealing with an important event, the chances are that he will handle succeeding stories concerning this event, on the theory that he is the man most familiar with names, dates, places, and developments, and is best equipped to insure accuracy.

The usual method is to edit a story completely in one reading, during which the copyreader checks on facts and language, makes necessary corrections, writes in subheads, and mentally formulates his headline. Copyreaders have been known, however, to read a story as many as three times — once to grasp its general import, once for corrections, and once for headline purposes. There also are copyreaders who read each story twice — once for corrections and once for subheads and headlines. The method of completing the process in one reading makes for the greatest speed.

**Starting a Story on Its Way.** — When a reporter finishes writing a story he delivers it to the city editor or other news executive in charge. If the latter is acting as head of the copydesk, he reads the story, places a title or guideline in the upper left hand corner of the first page of the manuscript, designates the size of headlines desired, and passes it to the copyreader. If there is an assistant in charge of the desk, he makes the delivery to the copyreader.

It is entirely within the discretion of the news executive to edit the story before the copyreader receives it. He reads it to judge of its accuracy and credibility, to fix its value as news, to determine its length and the headlines it merits, and to eliminate dangerous statements.

Generally two headlines are ordered for each important story — a major headline and a subsidiary one — to give the makeup editor proper latitude in drafting presentable pages; it is within this functionary's power, however, to reject headlines or to order headlines of different size and style.

**Trimming, Cutting, Boiling.** — Having in mind the gross amount of space available for his department, the news executive often

orders a story to be trimmed. The trimming process most frequently used is that of trimming "to space." For example, a story three fourths of a column in length has been scheduled with the makeup editor and he has allotted this space for it. When the copyreader receives the manuscript, however, he finds that the reporter has written a story that will fill a column, and that the news executive has written on the first page of the manuscript the words: "Trim to .75," or, more simply, ".75." The copyreader proceeds to trim the story to this space. It is understood in all newspaper offices that this space includes the depth of the headline, which must be taken into consideration in the trimming operation.

Another story may be found deserving of a good share of space, but filled with unnecessary words, and here the executive will order that the story be "trimmed for words."

"Boil it down," may be the order in regard to a third story, and the copyreader then proceeds to prune each sentence and each nonessential detail, until the story is as short as the facts will allow.

Intensive copyreading consists in applying this "boiling down" process to every story.

Copyreaders frequently are called upon to make still a different kind of "trim" — called trimming at the forms. This is necessary in cases where the printer, packing the story into its allotted space, finds it is too long. It may be only five agate lines too long or, at times, as much as half a column too long. The copyreader "trims it in" by obtaining proofs and eliminating the needed amount of type.

**Long Distance Trimming.** — In some offices, however, the copyreader rarely goes to the composing room, but remains at his place on the rim of the copydesk while the editions are going to press. In cases of this kind the makeup editor sends to the copydesk by messenger or by office telephone a list of the trims that he needs for space reasons, and they are then made by the copyreaders at the desk on proofs of the stories involved.

Where the copyreader is called upon to make trims in news manuscript, it is well to remember that the average typewritten line consists of eleven or twelve words.

Some newspapers insist upon their reporters writing news manuscript line for line as it will appear in the newspaper. This is done simply by counting the number of letters and spaces in an average

line of body type and adjusting the typewriter space limits in accordance. It greatly simplifies the trimming problem and has the advantage of giving a shorter, more easily legible line.

Occasionally the executive will "kill" a story as unfit for publication and once in a while a reporter's story will have to be sent to the rewrite man to be written over because it has taken the wrong perspective or is otherwise defective.

**Details of Reading Copy.** — Once the story is in the hands of the copyreader, the detailed process of editing is begun.

Spreading the manuscript before him, the copyreader reads the story carefully, alertly, and with all the intelligence and experience at his command.

He weighs each sentence, each statement of fact, and the common sense and credibility of the story as a whole.

Here he crosses out a badly chosen word and writes in a better one. There he recasts a sentence or merges some paragraphs. He transposes, combines, corrects errors in English, spelling, punctuation, and capitalization, and improves the story wherever possible, making it smoother and more lucid.

No copyreader willfully spoils the work of a writer. The good copyreader is the friend and helper of the writer, and makes no alterations simply to please himself. His whole idea is to help the writer tell a better, cleaner story that may be grasped more quickly by the reader. Any tampering with facts is, of course, highly dangerous.

**When Doubts Arise.** — If a copyreader encounters a statement of fact that appears open to question, there are four courses open to him. He may consult any of the standard reference works — the dictionary, Who's Who, the encyclopedias, the histories, Bartlett's Familiar Quotations, the city directories, the almanacs, and others for verification. He may refer the story back to the writer, that the statement may be checked and its authority stated. He may "challenge" the story to the city editor or head of the desk and ask that executive to pass finally upon it. Or he may eliminate the statement provided this process does not destroy the value of the story as news. In regard to this last step, the discretion of the copyreader varies with the customs of the various news executives. Some of them wish every doubtful statement to be referred back to them, as oftentimes they are in possession of information regarding its authenticity. Others rely wholly upon the judgment of the copyreader.

The general duty of the copyreader is plain and unmistakable: He must take every means within his power to protect his paper.

**Writing the Subheads.** — Having clarified and improved the story and satisfied himself as to its complete credibility, the copyreader is now ready to write in the subheads. The general rule, as applied to stories more than 200 words in length, is to interpolate a subhead wherever one phase of the story is finished and another begun — on the "natural breaks." This is not always possible, however, and a more exact practice is to place a subhead at intervals of every 125 or 150 words, a system that makes for uniformity and some degree of typographical beauty. Occasionally this method will necessitate the "forcing" of a paragraph, but not often, as the rule is not to be taken too literally.

Stories of 200 words or fewer as a rule require no subheads, but each dateline invariably calls for a subhead.

Subheads must "say something." They should never be flat, dead, lifeless labels. They are subject to the same rigid but necessary standards as the major headlines, and with a little thought and effort can be made a decided attraction to the reader, adding one more inducement to attract his eye and continue into the body of the story. A bad subhead interrupts the story; a good one enhances its value by causing no perceptible break.

Several highly attractive arrangements of subheads are possible. Thus in a story made up of short items bearing different datelines each subhead should convey a different news angle, or, if the items all relate to different angles of the same subject, a complete sentence may be split up into subheads with unusual effect.

**When Time Presses.** — By the time the editing process is completed, the chances are that the headline has "written itself" in the copyreader's mind, and all that remains is to transfer it to paper. At times, particularly when dealing with suspended interest stories and others of a purely feature nature, the copyreader may be compelled to grope for a headline, but such a contingency is quite rare.

It is not always possible, however, for the copyreader to write his headlines immediately after he has finished editing a story. At times he may be handling as many as four or five stories simultaneously, in sections, and his most pressing need may be to speed the text to the composing room, that it may be set in type in time for the edition. In this case he delays writing the headlines until he has sent all his copy to the printer.

**Headlines Are Standardized.** — As each newspaper has a standardized set of headlines, which are designated by number or by office name, the copyreader need not specify the type to be used in any of the standardized heads. He merely marks upon his copy the number or name of the head and takes pains to see that his count of letters and spaces is correct.

There are occasional demands on every copy desk, however, for special headlines to meet special occasions, and in such cases, if the head of the desk does not specify the type to be used, the copyreader has a chance to use his ingenuity. He fabricates his headline by consulting the typebook that every large office supplies, containing samples of all available types; he also draws upon the precedents set by similar headlines in his own experience and that of the office, and he tries to suit the type to the nature of the story it is intended to summarize. If he finds himself at a loss, he does the obvious thing — he consults the printer, as personified by the head of the composing room.

**Special Typing.** — Methods of typing different stories and certain portions of stories also are standardized in each newspaper office even as are the headlines. The copyreader needs only to know the accepted methods and the text that calls for typing. Bulletins, tabulations, lists of names of all kinds, initials, figures, a long series of brief interviews, reports, as of conditions prevailing in all city wards, indents made for textual emphasis, the proper use of bold face, the use of minion, nonpareil, and agate, and the limitations of the families of type preferred by his office — these elements embrace all the typographical knowledge that a copyreader really needs. They are dealt with in detail in a later chapter.

**Summarizing the News.** — Some newspapers make it a practice to summarize all important news for each edition on the front page, in the form of a tabulation of briefs of each "lead" or top head. There is any number of plain and fancy names for these news summaries. The copyreader who handles the individual story writes a summary of it for this department and sends it along to the printer with his headline.

**The Importance of Thoroughness.** — There is a disposition on the part of many beginners to omit paragraph marks from copy and to neglect corrections in spelling, capitalization, and punctuation. This practice constitutes a wholly mistaken idea of copyreading. The good copyreader leaves nothing to chance, to the "other fellow." He makes every necessary mark of correction,

that there may be no opportunity for error, however slight. The copyreader who neglects paragraphing will neglect other things. Correct designation of paragraphs is just as important to the dignity of the paper as correct statement of facts, and nothing is so calculated to belittle a newspaper and bring it to low repute as slovenliness of language and general style. The plain implication is that it also is slovenly as to facts.

The copyreader does not write news stories unless an emergency arises. Nor does he rewrite stories written by others, except under orders. He may rewrite the opening paragraphs, or "lead," or he may recast many of the sentences, or whole passages that are faulty. But in general his duty is confined to the editing of news stories that the reporters and correspondents have written or the news service bureaus have sent in; he is retained for his editing ability and not for his gifts as a writer, although in ninety-nine cases out of a hundred he can write and has been graduated from the ranks of the staff reporters.

**Nearing the Printing Presses.** — As soon as the copyreader has finished "reading" the story assigned to him—in other words, has finished editing it—and has written headlines of the size designated, he returns the completed copy to the executive in charge of the desk, who glances through it to see that it has subheads and has been thoroughly "read" and to pass on the fitness of the headlines.

If both story and headlines are acceptable, they travel to the desk of the makeup editor, who has a schedule of all news stories and pictures, of whatever kind, that are available for the edition. This executive glances over the copy and the headline and if they are not acceptable he returns them to the copydesk. If acceptable, they are sent to the composing room to be set up in type. Then proofs are taken of the type for final corrections of all kinds, preliminary to sending the story to press.

In actual newspaper practice the proofreaders may be relied upon to help maintain the newspaper's general style. Some proofreaders also watch for other kinds of mistakes and challenge them when found. Each editor, from the managing editor down, also receives a complete set of proofs and is on the alert to discover blunders, to eliminate unfit stories, and to fix the relative values of the various items. But these additional safeguards do not decrease the responsibility of the reporter and the copyreader; the duty of accuracy and of correction belongs primarily to them, and

if they overlook a mistake of a serious nature trouble is bound to follow.

**Good Editing like Sculpturing.** — There is an impression that editing news is drudgery. The contrary is true. There is just as much "thrill" and enjoyment in sculpturing a good story out of a poor one with the copyreader's pencil as there is in going out into the highways and byways and getting the story itself. Each story offers peculiar problems which the copyreader must solve, much to the story's betterment, and the copyreader becomes a vicarious actor in each event upon which he passes his editorial judgment.

Many copyreaders pile up huge funds of information about life and affairs, and, as their duties make necessary an exhaustive store of information about newspaper practice and processes, it is natural that a great number of newspaper executives should be chosen from among their ranks. As a matter of fact one can hardly become a news executive without having had experience as a copyreader.

So far from being merely clerical, the work of the copyreader distinctly is creative, especially as regards the headlines, and so far from being unimportant and inconsequential, the position commands such high respect that many a great newspaper executive is proud above all things of the fact that he is a good copyreader.

The difference between a good newspaper and a poor one lies in the fact that the good newspaper employs copyreaders to edit its contents and the poor one does not. The newspaper without at least one permanent "desk man" is a newspaper without system, direction, control, and accuracy.

**The Copyreader's Education.** — It would be impossible to overestimate the value of a broad, general, cultural education to the copyreader if he is to do his best for himself and for his newspaper. Technical knowledge alone is not enough. The copyreader should know how to write good English and how to edit it into stories that lack it; he should be acquainted with all important events and tendencies; he should know his own paper and its policies from cover to cover; he should be alert to the times; he should know books, plays, the magazines and reviews, the legalistic and governmental machinery; names, localities, political and other social relationships; geography, history, human nature, life. He should have a sense of literary fitness and of news fit-

ness; he should be a master of detail, and he should be gifted with a high degree of plain, ordinary common sense.

**Proofreader and Copyreader.** — Some persons confuse the copyreader and the proofreader, in the belief that they are identical. The difference is easily explained. The copyreader is an editor; he edits manuscript, making his corrections in the body of the text. The proofreader is a corrector, mainly of typographical errors; he corrects proofs, which are impressions of the type set from the manuscript, and he makes his corrections, not in the body of the text, but in the margins of the proof sheets.

# CHAPTER IV

## THE COPYREADER AT WORK

### I—How to MARK COPY

**Preparing a News Story for the Printer.** — A glimpse of the copy-reader at work is presented below by means of a complete news story in typewritten form, with all the corrections that a copy-reader might make. The errors have been placed in the story to illustrate the method of correction. The column at the left explains the symbols used:

Guideline and headline designation.

Freeport — #2

Paragraph mark — ¶. Use no other.

¶ Freeport, Ill., Aug. 26.—(Special)—

Caret mark (^) to denote correction above is to be included in text. Correction "ringed" to avoid confusion.

Freeport turned back a sixty-four year

page in its history today, <sup>(to)</sup> celebrate

with pageant/, parade, oratory, and

fireworks the anniversary of the sec-

ond debate which occurred here between Abraham

Lincoln and Stephen A. Douglas/ in 1858 ~~in 1859~~.

Crossing out superfluous letter.

Separating words run together.

Caret mark and correction.

Spelling of Douglas corrected and two repeated words crossed out.

New paragraph indicated.

Elision. Bringing words together in proper position.

Two corrections in same line, showing good policy of ringing corrections.

Paragraph.

Capitalizing a letter.

Indicating capital is to be changed to small letter. Separating two words. Indicating "2" is to be spelled out.

Crossing out line Bad page ending. Each page should end with a paragraph unless story reaches desk in completed form. Diagonal indicates continuation of sentence on next page.

Indicating story is not ended.

Freeport — #2

¶ Freeport, Ill., Aug. 26.—(Special)—

Freeport turned back a sixty-four year

page in its history today, <sup>(to)</sup> celebrate

with pageant/, parade, oratory, and

fireworks the anniversary of the sec-

ond debate which occurred here between Abraham

Lincoln and Stephen A. Douglas/ in 1858 ~~in 1859~~.

¶ It was a day of contrasts calculated to

impress upon the mind of both hearer and

spectator, as nothing else could do, the

great changes in customs, ~~politics~~, costumes,

politics and thought that bridge the gap be-

tween anti-slavery days <sup>(of)</sup> ~~and those that follow~~ the present era of

prohibition.

¶ Fully 25,000 persons came here from

carroll, Winnebago, and other nearby

counties to hear orators of the (2) great

great political parties as they did in

~~the days of Lincoln and Douglas bet~~

(more)

Page designation — it always carries guide-line.

Corrections.

Paragraph. Transposing words.

Crossing out superfluous words and linking broken lines.

Indicating small capitals.

Marking in quotation marks.

Corrections.

Running in two broken lines after making correction.

Paragraph. Marking capitalization.

Marking in comma.

Correcting spelling.

Connecting words after correction.

Indicating new paragraph. Corrections.

Correcting spelling and "slips of pen."

Marking in "quotes."

Supplying omission and correcting.

Paragraph.

Capitalizing.

Taking out extra syllable and letter.  
Indicating paragraph runs to next page.  
Bad page ending unless story reaches copyreader in complete form.

Indicating story is not ended.

## 2 Freeport

~~the days of Lincoln and Douglas, b[u]~~

their mode of travel was different.

~~In its account that of famous debate,~~

~~published on the monday following~~

the Friday upon which the addresses were

delivered, The Chicago Tribune considered it

of enough importance to stress in italics the

fact that a ~~✓~~ train of sixteen cars ~~u~~ had

~~brought more than~~ ~~over~~ 1,000 persons ~~u~~ here from  
Marengo, Rockford, and Belvidere.

~~Today the well-known and justly~~

~~flivver and the interurban outdid~~

the trains.

~~Then there were the costumes.~~

~~Wrinkled old women, who heard the famous-~~

~~famous debate, mincing their way down~~

~~the streets in the broad hoop skirts,~~

~~gay bonnets, and the dainty black~~

~~slippers of antebellum days~~

~~beside the athletic stride of the modern~~

~~girl in knickers and the shimmying toddle of~~

~~skirted sister. There was the old gentleman~~

~~in the stove pipe hat, high collar, and thick~~

~~black scarf; the civil war veteran with his~~

~~dusty uniform and medals; the doughboy and~~

~~the "gob" with overseas stripes, the~~

~~traveling salesman from Chicago, with bell bottom-~~

~~ed trousers.~~

~~And then there was the white haired~~

~~old negro woman who rode in the parade~~

~~and never once smiled in acknowledgment~~

(more)

Page designation and guideline.

Supplying "quotes."

Paragraph. Separating words run together.

Quotes. Checking and correcting names.

Another way (L) of indicating new paragraph is to be made. Use this mark instead: ¶.

Correcting spelling.

One correct way of trimming or "killing" a sentence at the end of a paragraph. Note that text is so clear that, if the copyreader changes his mind about the "kill," it can be restored. This is done by writing the word "stet" above the "killed" part. This method of trimming or "killing" is particularly valuable when used on the proofs of the type matter.

Closing up divided words.

Corrections.

Paragraph.

Elision.

Indicating story is not ended.

### 3 Freeport

of the applause that greeted the sign she carried: "Lincoln freed me." More jovial seemed the old blind horse which rode on a truck drawn by a tractor and hung his head over a placard reading: "Henry Ford freed me."

~~The~~ There was the difference in political thought as exemplified by Karl C. Schuyler, Republican orator of Denver, Colo., and United States Senator Byron Patten (Pat) Harrison of Mississippi. Mr. Schuyler eulogized Lincoln and applied the principles he enunciated to present day politics. Senator ~~Harrison~~ was presented with the more difficult task of analyzing the principles of the "Little Giant" and making his creed fit the

needs of today. He also spoke of some things that he said the Harding administration has failed to do to the satisfaction of the Democratic party, including tardiness in using the "big stick" in the railroad strike.

~~Mr. Schuyler declared that, although the nation is not threatened with dis-integration through sectionalism as in the days of Lincoln, ~~but~~ faces just as serious a problem through spiritual dis-union, as expressed in the strike habit.~~

(more)

Guideline and page designation.

Paragraph.

Another way of trimming or killing an entire paragraph or a single sentence. It also leaves the text so it can be restored if desired.

Corrections.

Paragraph.

Transposing letters out of their proper order.

Method of restoring text "killed" by mistake. Also used in connection with proofs.

Poor trimming, as text may be so obscured it cannot be restored in case of need.

Paragraph.

Linking together two broken lines.

Clarifying a sentence to make its meaning unmistakable.

Correcting an error in facts.

Capitalizing.

"Reverend" always requires the word "the" before it, except in headlines.

Correcting names.

Closing mark indicating story is now concluded.

4 Freeport

~~If he flayed that brand of political  
cowardice which "quails before the ballot  
of organized labor," and declared what is  
most needed today is just what Lincoln  
asked for in his day, a 100 per cent  
American electorate. This, he said, can be  
brought about only by greater restrictions  
being placed on the immigration of illiterates  
and the education of those already here.~~

~~If Senator Harrison deplored the  
usurpation of state police powers by the  
federal government, deplored the states need  
to elect more fearless executives, and  
announced he would never vote for any  
measure looking towards the punishment by  
the federal government of the authorities  
of Williamson county.~~

~~This, he said, is a matter for  
the voters and the state itself to handle.~~

~~If Tonight, on a stage erected as closely  
as possible to the site of the ~~site~~ of  
lumber from which the two great  
(of sixty-four years ago)  
orators conducted their debate, a page-  
ant was given in the original costumes of  
(1856) 1866, ending with the unshackling of a  
former negro slave by President Lincoln,  
as portrayed by Rev. John R. Pickells,  
rector of the Grace Episcopal church. The  
part of Douglas was played by Stephen A. Douglas,  
a local real estate man who claims kinship  
to the former senator.~~

(#)

## II — BUILDING AND SHAPING A STORY

**Making the Introduction Strong and Effective.** — Proper building of a news story is an absolute requirement on the part of both the news writer and the copyreader. Not all stories are framed with the nicety of that dealing with the Lincoln-Douglas debate. Here are the facts concerning a new factory that has just been procured by the Milltown chamber of commerce — the facts as a reporter might jot them down in his notebook :

Sky Conquest company  
Manufactures airplanes  
One of largest of kind in world  
Employs 500 men  
Main office also to be in Milltown  
Specializes in monoplanes  
Buys square mile of land for plant and landing field  
Will build huge airdrome for planes  
May build airships if planes sell well  
Will sell planes to private individuals and commercial companies at from \$1,500 to \$25,000  
Meyer Rothstein, secretary  
Jack Dempsey, president  
Plant to be at Main and Market streets

How should the writer begin a news story concerning this factory — suppose the story given the copyreader bears this introduction :

“Secretary George T. Soandso of the Milltown Chamber of Commerce has just landed another —”

No — that will never do, because the sentence takes too long a time to come to the news of the story and because Secretary Soandso and the chamber of commerce are “an old story,” being in the papers nearly every day. If the paper wishes readers, it must try to tell the big news of the story in the first few words, and avoid writing in this provincial fashion.

“Milltown, queen city of the plains, is to have another giant —”

Something wrong here, too. The introduction reads like a circus poster. It is too flamboyant and even more provincial than the first introduction. And it doesn’t, by any means, succeed in telling the news in the first few words. Let’s try again with this :

“It is rumored that the Sky Conquest company —”

Worse and more of it — we kill the entire story in its cradle with those first few words — “It is rumored.” The reader wishes

something positive and definite, not irresponsible gossip. Once more:

“Meyer Rothstein, secretary of the Sky Conquest company says his concern may —”

That may or may not be better. Who, for instance, is Meyer Rothstein, and what is the Sky Conquest company? Too many strangers, and then, to boot, the word “may” is fatal. “May” news is poor news. All news that is worth its salt is positive and specific. In addition this introduction is wooden and uninteresting. What can be done to make it interesting?

“Another factory, one of the largest airplane concerns in the world, will build a plant one mile square in Milltown.”

Notice how this introduction tells every essential fact in twenty words. But suppose factories are an old story in Milltown. The reader may read the first two words of the story, say scornfully, “Another factory — huh!” and turn his attention to something more interesting. There is another way of getting him to wade through the type; this way:

“One of the largest airplane factories in the world has bought a square mile of land at Main and Market streets and will move its entire plant to Milltown.”

That ought to command the reader’s attention, and still — the notes say that Jack Dempsey is president of this airplane concern. Let’s see:

“Jack Dempsey, world’s champion heavyweight pugilist, will bring what he declares to be the world’s champion airplane factory to Milltown. —”

But why waste type explaining Jack Dempsey to the world? And we have satisfied ourselves that this concern is one of the largest, therefore:

“Jack Dempsey is preparing to bring the world’s champion airplane factory to Milltown.”

Or:

“One of the largest airplane factories in the world, headed by Jack Dempsey —”

Having thus developed three opening sentences, any one of which would make the story interesting, we are now ready to attempt the editing of a complete story. Let us first examine one written the wrong way:

## THE WRONG WAY

Secretary George T. Soandso of the Milltown Chamber of Commerce announced this morning that he has landed another giant industry for Milltown, queen city of the plains. Secretary Soandso is a young man who is ever alert and vigilant for the interests of this our thriving city and this time he believes he has beaten his own remarkable record in the capturing of mammoth factories. Milltown is fortunate indeed in retaining Secretary Soandso's services despite the efforts of our jealous neighbor, Factoryville, to lure him away with filthy lucre. Realizing Milltown's brilliant future, he has promised to remain.

The new factory, Secretary Soandso says, will be at Main and Market streets. Secretary Soandso announces that the factory owners have bought a square mile of land there and will put up several buildings. It will be one of the largest factories in the world, Secretary Soandso says.

Milltown will be delighted with Secretary Soandso's announcement that the new plant will give jobs to about 400 men. Milltown long has needed an industry like this and is willing to rebate taxes, donate the site, put in a switch track, grant free water, give up a street, or do anything else in reason. Lucky indeed it is that at this time our mayor is that sterling and patriotic citizen, Peter Jimpson.

Secretary Soandso says the new factory will make airplanes of all kinds, marking one of the truly remarkable inventive developments of this age. Secretary Soandso says they will sell from \$1,500 to \$25,000 and will be monoplanes, although Secretary Soandso announces that the company may also make biplanes if business is good enough. The planes will be sold either to private individuals or to airplane lines. The main office will be here. Meyer Rothstein is secretary of the monster new company, Secretary Soandso announces.

The name of the new company, which will employ at least 500 men or more, according to Secretary Soandso, is the Sky Conquest company, and it is reported to be well backed financially. The plant will be at Main and Market streets, where Kent Hunter, the first brave Milltown pioneer, used to live and have his being.

Secretary George T. Soandso of the Milltown Chamber of Commerce is to be heartily congratulated on this his newest triumph and we hope he will stay here many successful and happy years.

Jack Dempsey is president of the newest Milltown industry.

Secretary George T. Soandso of the Milltown Chamber of Commerce, although a young man, being only 28, has made a brilliant record, of which he may well be proud.

And there we have 500 words of pure drivel, fit only for the waste basket. It bears no resemblance to news and has so many wrong things about it that it would not pay an editor or copyreader with

any standards to read it through from beginning to end. Now for one of the hundred odd right ways of handling the story :

### ONE OF THE MANY RIGHT WAYS

Jack Dempsey is training to pilot the world's largest airplane factory into Milltown. It is the Sky Conquest company, of which he is president, and its plant, including a huge airdrome, will be located on a square mile of land at Main and Market streets. The concern specializes in monoplanes for both individual and commercial use, according to Secretary George T. Soando of the Milltown Chamber of Commerce, who made the announcement. The machines will range in price from \$1,500 to \$25,000 and a landing field in connection with the plant will provide testing grounds. Five hundred men will be employed. Meyer Rothstein, secretary, will be in charge of the main office, also to be located here.

In this case, by eliminating superfluous words and over-worked phrases and mentioning the secretary only once, we have told the entire story in about 125 words. Brevity, sanity, simplicity, and vigor always guarantee more readers for a story. Hackneyed words and phrases, buncombe, self-exploitation, and elaborate phrasing drive readers away. One mention of the chamber of commerce and its secretary is much more effective than twenty.

### III — FORCEFUL INTRODUCTIONS

**Giving Authority to a News Story.** — Many times a newspaper is called upon to give its active support to some worthy public movement or enterprise: the Red Cross, Liberty bonds, war savings stamps, a credit league, a building and loan association, a fair price commission, a coal regulation body, a movement to reduce freight rates, to clear sidewalks of snow, to plant flowers, to close stores early, to gain a half holiday — half a hundred plans and projects. Here are some weak and some strong openings or introductions for various types of stories of this kind :

#### WEAK :

If a man will not buy his share of Liberty bonds, knock him down, say some of the leaders in the Liberty bond campaign in Milltown.

#### STRONG :

“ Knock down the man who will not buy his share of Liberty bonds! ” This recommendation was made early today by John T. Richards, chairman of the Milltown committee.

**WEAK:**

Milltown should have a building and loan association, according to views expressed today by some of its most prominent citizens.

**STRONG:**

William H. Thompson, president of the Commonwealth Manufacturing company, this morning got behind a movement to launch a building and loan association in Milltown.

**OR:**

A building and loan association is to be launched in Milltown, according to William H. Thompson, president of the Commonwealth Manufacturing company, who will head the campaign as chairman.

**WEAK:**

Freight rates between Milltown and Chicago should be reduced according to prominent Milltown retailers, jobbers, and manufacturers.

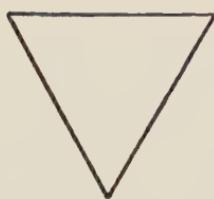
**STRONG:**

"Freight rates between Milltown and Chicago must be reduced," said James Worthington, president of the Worthington Stores, Inc., this morning in a formal statement. He announced that the principal retailers, jobbers, and manufacturers of Milltown had organized a campaign to bring about the reduction.

The moral in all these cases is plain. Fix responsibility. Make the story authentic. Put a man of standing and importance behind it. Never make it anonymous. An anonymous statement is just as bad as an anonymous letter. The public at once suspects sinister influences, something opposed to its interests. Make the sponsors of all important movements and enterprises come forward and attach their names. That way lies success; the other way means failure.

#### IV—STORY STRUCTURE

**Two Important Types of Narratives.**—Most news stories, and indeed most news paragraphs, begin with their climax, or most important and most newsy feature, and then proceed to detail and amplify. Some, however, notably those resembling the short story form of writing, begin with details and reserve their climax until the last. These two types of stories may be compared to two triangles, one resting on its base and the other on a point. Thus:



*Story with summary or climax  
in introduction.*



*Story with details in introduction,  
climax at end.*

As a general principle it may be said that when the news writer or copyreader perfects either one of these methods of introducing his story, the writing or handling of the rest of the story becomes a simple matter. Keeping in mind these geometrical figures will aid materially. For example, the copyreader will discover that, if his news story with its introductory summary does not conform in a general way to the inverted triangle, it is faulty and needs rearrangement.

## V — PARAGRAPH ARRANGEMENT, UNITY

**Preserve Unity and Continuity; Build Strongly.** — Following is a story that has been deliberately disarranged to show some glaring structural faults. It is intended to be a "first day" narrative of an event now chronicled for the first time. Note how the facts that should constitute the introduction are scattered throughout the story from beginning to end, thus violating the principles of unity and continuity. Note the many errors that the copyreader must correct. It is an elementary rule to dispose of one angle of a news story before taking up another; this prevents the hop-scotch effect that so annoys the newspaper reader. The faulty story :

Jackson, Cal. — Mine rescue workers worked without avail today in the Argonaut gold mine in which forty-eight men were entombed at midnight by fire. The men were believed to be between the 4,500 and 4,800 foot levels, while the main body of the fire was more than 1,000 feet above them.

Employés have been sent into the Kennedy mine, which connects with the Argonaut mine through a tunnel, but which is closed by a concrete bulkhead, with instructions to break down the bulkhead and enter the Argonaut.

Early today Sergt. V. S. Gardarini of the Argonaut succeeded in restoring the cutoff air supply to the 2,800 feet level and efforts were continued to extend the air supply. The entombed men are

thought to be between the 4,500 and the 4,800 foot levels, with the fire more than 1,000 feet above them.

The Argonaut was recently drained of flood waters that were poured in the mine when it was on fire, and the state industrial accident commission announced that the soft dirt in the mine was nearly as great a menace to the fire fighters and rescuers as the fire itself if the fire burns the timbers in the mine.

The fire was discovered at midnight and is believed to be between the 3,500 and the 3,800 feet levels while the entombed men, who are 1,000 feet or more below it, are believed to be in deadly peril.

The Argonaut mine, one of the famous gold producers in California, was opened 25 years ago. The mine is controlled by New York men who own the mine and is a short distance from Martell in Amador county. The Kennedy mine adjoining was opened in the '60s.

The fire, which started at midnight, has already developed one hero, Clarence Bradshaw, shift boss. Bradshaw, in signalling for the shift to quit work shortly after midnight, found the signals would not work after two of the miners had been summoned. A few moments later the shaft filled with smoke, and Bradshaw knew that the signal wires had burned out and communication with the remainder of the shift was cut off.

Bradshaw quickly hustled the other two men into the skip and all three were hauled to the top. This was shortly after midnight. Then Bradshaw reentered the skip with an assistant, and tried to plunge through the fire filled shaft to where he believed the remainder of the shift was located. He was overcome by gas at the 2,800 foot level, and was hauled to the surface unconscious.

Forty-two of the entombed men are said to be married. Most of them live in this region, which is a short distance from Amador and Martell county. One of them, George Steinman, has four children. A rush of anxious relatives to the scene of the disaster necessitated the roping off of the main shaft. Many pitiful scenes are being enacted outside the ropes, women and children with tear dampedened cheeks waiting breathlessly for the few scraps of information that are coming from the foremen of the rescue crews.

Nearly a mile underground a gang of half stripped, sweating men are tearing away at the bulkhead in the desperate hope of reaching their entombed fellow workers, who have been imprisoned between 4,500 and 4,800 feet down since midnight, before the flames and the gases do their work.

**Note the Improvement Here.** — Below is the same story corrected and rearranged in an acceptable manner according to the principles set forth, together with a marginal explanation of the changes:

This paragraph is a combination of paragraphs 1, 2, 10 of original story.

Jackson, Cal.—Forty-eight men were entombed last midnight by a fire in the Argonaut gold mine. All day a gang of half-stripped, sweating rescuers has been tearing away nearly a mile underground at the concrete bulkhead of a tunnel in the Kennedy mine, which adjoins and connects with the Argonaut, in the desperate hope of reaching the entombed workers before the flames and gases do their work.

This paragraph consists of the last sentence in the original first paragraph.

The trapped miners are believed to be between the 4,500 and 4,800 foot levels, while the main body of the fire is 1,000 feet above them.

This is paragraph 9 lifted up into the lead of the story.

A rush of anxious relatives to the scene of the disaster has necessitated the roping off of the main shaft. Many pitiful scenes are being enacted outside the ropes, women and children waiting breathlessly for scraps of information from the foremen of the rescue crews. Forty-two of the miners are said to be married and one, George Steinman, has four children.

This paragraph is a combination of paragraphs 7 and 8 in original story.

The fire already has developed one hero. George Bradshaw, a shift boss, in signalling for the night shift to quit work, found the signals would not work after two of the miners had responded. A few moments later, when the shaft filled with smoke, he realized that the signal wires had burned out and communication with the remainder of the shift had been cut off. He hustled the two miners into the skip and all three were hauled to the top. Then Bradshaw entered the skip with an assistant and tried to plunge through the fire-filled shaft to the spot at which he believed the remainder of the shift was located. He was overcome by gas at the 2,800 foot level and was brought unconscious to the surface.

This is paragraph 3 of original story.

Later Sergt. V. S. Gardarini of the Argonaut succeeded in restoring the cut-off air supply to the 2,800 foot level and efforts were made to extend it.

This is paragraph 4 of original story. The Argonaut only recently was drained of flood waters poured in during a previous fire. According to the state industrial commission, the soft dirt remaining in the mine will be as great a menace to the fire fighters and rescuers as the fire itself, in case the shaft timbers are burned out.

This is paragraph 6 of original story. The Argonaut, one of the famous gold producers of California, was opened 25 years ago, is controlled by New York men, and is a short distance from Martell, Amador county. The Kennedy was opened in the '60s.

Note that the only great change made from the original story, outside of corrections obviously needed, lies in the rearrangement of the paragraphs, sentences, and material to give greater and more logical dramatic values, to evoke greater and more prolonged interest in the reader. In no case are the facts tampered with, nor is the language or meaning of the writer changed in the least. Only one paragraph, the fifth, is eliminated, as it is repetition. The other eliminations were made for the same reason.

## CHAPTER V

### NEWSPAPER STYLE

**Text Must Be Consistent.** — It is important that the text of a newspaper be uniform throughout as to spelling, punctuation, capitalization, the use of figures, and other matters concerned with the mechanics of writing. Each newspaper that prides itself on its standards formulates a system of principles intended to set a uniform style for its pages, and it is one of the duties of the copy-readers and proofreaders to see that this style is upheld. The following "style sheet" sets forth in tabloid form some typical newspaper regulations as to style:

#### GENERAL INSTRUCTIONS

##### For Reporters and Copyreaders:

Use a typewriter and regulation copy paper for your new stories. Never write your stories in longhand. Write on one side of the sheet only and triple space all copy to provide room for corrections and subheads.

Put your name and title or "slug" (guideline) of story in upper left hand corner of first page and on each page thereafter put page number and "slug."

Begin your story about the middle of the first page. Indent the beginning of each paragraph. If the story requires more than one page, write the word "more" at the bottom of each page and circle it. End each page with the end of a paragraph. When the story is ended, indicate the conclusion thus: #

Avoid choppy, disconnected or involved sentences, long paragraphs and paragraphs beginning with the same word or phrase. Avoid beginning a story with a paragraph of direct quotation standing alone.

Beware of overloading the first sentence of a "lead" with unessential details; if the lead sentence is too long and involved, split it up into two or three sentences.

Avoid "fine" writing, triviality, and over-enthusiasm. Simplicity and brevity, not elaboration, give the newspaper its "punch." Tell your story once; do not repeat.

Do not use overworked expressions or ideas.

Do not place important features in the last paragraph, where they may be trimmed out.

Read copy with a soft black lead pencil and write corrections, subheads, and changes legibly. Overscore your longhand "n's" and underscore your "u's." If your corrections are so numerous as to result in illegible copy, rewrite the story.

Make accuracy, not speed, your watchword. If you do not know, look up the doubtful item; never guess.

Never "play up" in either headline or story a statement which, taken from its accompanying text, may be misleading and place its author in a false light.

### CAPITALIZATION

#### Capitalize:

All proper nouns, months, days of the week, but not the seasons.

Principal words in the titles of books, plays, and lectures, including the initial "A" or "The": "*The Crisis*."

Titles denoting official position, rank, or occupation when they precede a proper noun: *President Coolidge*, *Judge Kickham Scanlan*.

All the names of any company, corporation, stock, mine, mill, church, club, society, road, bank, university, school, or college except the word denoting the form of the organization where it occurs at the end; where the word denoting the form of the organization occurs in any part of the title except the end, capitalize: *Northwestern university*, *University of Wisconsin*, *Corn Exchange National bank*, *Fourth Presbyterian church*, *New York Central lines*.

Proper nouns and geographical names and the common noun when it precedes the later: *Chicago river*, *Green lake*; but *Lake Geneva*, *Gulf of Mexico*.

Only the distinguishing names of streets, hotels, theaters, stations, wards, districts, counties: *La Salle street*, *Union station*, *Fort Dearborn hotel*, *Tenth ward*.

Names of religious denominations and nouns and pronouns of the Deity.

Political parties.

Sections of the country: *the South*, *the Middle West*.

Abbreviations of college degrees: *B.A.*, *J.D.*, *LL.D.*, *Ph.D.*

Distinguishing names of holidays: *Fourth of July*, *New Year's day*.

Names of races and nationalities: *Indians*, *Japanese*.

#### Do not capitalize:

Names of national, state, and city bodies, boards, etc.: *assembly*, *legislature*, *senate*, *department of agriculture*, *railroad commission*, *finance committee*, *postoffice*, *city hall*, *capitol*.

Points of the compass: *east*, *northeast*.

Names of national legislative bodies: *congress*, *parliament*.

Common religious terms: *scripture*, *gospels*, *heathen*.

Names of school or college studies, except names of languages: *botany, French.*

Scientific names of plants, animals, and birds.

Titles where they follow the name: *George Payne, professor of Latin.*

Names of college classes: *freshman, senior.*

College degrees when spelled out: *bachelor of arts.*

Titles in lists of officers: *The new officers are: president, Samuel Insull, etc.*

Certain common nouns that were originally proper nouns: *prussian blue, india rubber, plaster of paris.*

### PUNCTUATION

Omit period after "per cent," after Roman numerals, and after nicknames.

Use a comma before "and" in a list: *red, white, and blue.*

Punctuate lists of names with cities or states thus: *Richard Thomas, Peoria; R. J. DeViney, Madison.*

Use a colon after a statement introducing a direct quotation of one or more paragraphs.

Do not use a comma between a man's name and Jr. and Sr.

Use an apostrophe to mark an omission: *I've, can't, don't, '95.*

Use the apostrophe for possessive except in pronouns: *the boy's clothes, Burns's poems; but its, ours, yours, theirs.*

Use no apostrophe in such abbreviations as *varsity, phone, bus.*

Use the apostrophe in making plurals of letters, but not plurals of figures: *early '90s; four A's.*

In cases where you refer to more than one member of the Jones family write *Joneses* instead of *Jones'.*

Punctuate votes in balloting thus: *yeas, 5; nays, 7.*

Use the dash after a man's name, placed at the beginning of an interview: *ARTHUR CHURCH — I have no statement to make.* Use no quotation marks for this form.

Use dash after Q. and A. in verbatim testimony: *Q. — Where were you born? A. — In Chicago.*

Use no commas in *5 feet 11 inches tall; 7 hours 35 minutes 13 seconds.*

In sport news punctuate thus: *Northwestern 28, Purdue 0.*

### QUOTATION

#### Quote:

All verbatim quotations when they are to be set in the same type and measure as the context, but not when they are in narrower measure or smaller type.

A quotation within a quotation requires single quotation marks; a third quotation reverts to double quotation marks.

All direct testimony, conversation, and interviews given in direct form, except when the name of speaker or Q. and A., with a dash, precedes, as: *HOWARD KINGSBURY — I have nothing to say; Q. — What is your name? A. — Peter Chambers.*

Names of books, dramas, paintings, operas, songs, subjects of lectures, sermons, magazine articles, including the initial "A" or "The."

Use quotation marks at the beginning of each paragraph of a continuous quotation of several paragraphs, but at the end of the last paragraph only.

**Do not quote :**

Names of characters in plays: *Peter Grimm, in "The Return of Peter Grimm."*

Names of newspapers or periodicals: *Chicago Tribune.*

Names of vessels, animals, and sleeping cars.

### FIGURES

**Use figures for :**

Numbers of 100 or over, except in the case of round numbers: *a hundred books.*

Hours of the day: *9 o'clock P.M., 1:30 o'clock this afternoon.*

Days of the month, omit *d., th., st.:* *September 29, 1921. December 1.*

Ages: *He was 10 years old; but four year old James,* without hyphen.

All dimensions, prices, degrees of temperature, dates, times in races, scores, votes, per cents, etc.: *90 degrees, 75 per cent.*

All sums of money when used with a dollar mark: *\$48, \$3.09.*

Street and room numbers: *1846 Jackson boulevard, Room 43, Fisk hall.*

In statistical matter never use ditto marks.

Never start a sentence with figures and try to avoid starting a headline with figures.

### ABBREVIATIONS

**Abbreviate :**

The following titles when they precede a name: *Dr., Mr., Mrs., Mme., Mlle, Prof., Rev., and military titles except chaplain.*

Names of states only when they follow the names of cities: *Minneapolis, Minn.; but never "a citizen of Okla."*

Names of months that contain more than five letters, but only in dates and datelines: *Sept. 18.*

**Do not abbreviate :**

Railway, corporation, avenue, street, or district: *Nickel Plate railroad, Sprague, Warner & Company.*

Christian names: *Robert, Charles, John, Thomas, Alexander.*

The titles *senator, congressman, representative, president, secretary, treasurer, etc.*

Christmas in the form of *Xmas.*

Per cent: *20 per cent (not 20%).*

Cents: *.35 cents (not 35cts. or 35c).*

## TITLES

Always give initials or first names of persons the first time they appear; use both initials or first names; never say Mr. Howard Potter, or Mr. H. Potter, make it Mr. Potter or Howard Potter.

Give first name of unmarried women, not initials only: *Miss Mary Garden* (not *Miss M. Garden*).

Use "the" before Reverend.

Avoid the use of long and awkward titles before a proper name: *Superintendent of Street Cleaning Smith*.

Never say *Mrs. Doctor* or *Mrs. Professor*.

## CHAPTER VI

### THE NEWSPAPER LEAD

**Attracting the Reader.** — The introductory matter of a news story is called its "lead." The lead may consist of a single keynote word, such as the significant word "moonshine" that some time ago was used at the head of liquor stories by one newspaper; of a single sentence, of a paragraph, or of a series of paragraphs.

The purpose of the lead in most cases is to summarize the news for the reader; this type is called a summary lead, for obvious reasons. But there are scores of other kinds of leads, and all are designed to pique the reader's interest and induce him to continue into the body of the story. They are legitimate devices used by the newspaper writer to catch and keep the reader's attention even as the short story writer and novelist attract and stimulate interest by similar devices, and are worth every effort the writer or copyreader may expend on them.

A "first day" lead deals with a news event that has just taken place; a "second day" lead deals with later developments.

Following are examples of how representative leads are written and handled, with brief explanations of each:

**Summary Lead.** — Here is a typical first day *summary* lead with the features of the story so arranged as to attract the maximum of attention. Note how the news facts and effects accumulate with each word of this single paragraph and how even the first few words have qualities of interest and allurement. This lead introduced a story about one third of a column long:

Nine stories above the crowded loop streets at 6:30 o'clock last night three men leisurely engineered a \$10,000 safe robbery and escaped after binding and gagging Robert H. Ferdinand of 937 Wenonah avenue, Oak Park.

**Comprehensive Lead.** — A *comprehensive* lead, a summary lead, a second day lead and a feature lead all in one may be seen in the text below. The lead covers the slayings of three days in Chicago and is followed by detailed stories of the latest slayings, those of the current day.

Three more persons were murdered in Chicago yesterday, making nine killings in three days. A discharged employé shot and killed a clerk, wounded three others, and was himself killed in the plant where he formerly worked. A delicatessen proprietor was killed by negro bandits led by a hunchback. On Tuesday William Parlon was killed by bandits on the north side and Mrs. Nicholas Peters was killed in a love quarrel on the west side. On Monday Patrolman Ernest Cassidy and Philip Somers, a loan company official, were killed in South Chicago by bandits; a junk dealer was killed on the west side, and an Italian was killed by black-handers.

**The "Accident" Lead.** — Below is a lead that is typical of accident stories and all stories carrying lists of names. It is used where the victims number more than three and fewer than ten or fifteen. Where the number of victims is large, the list is given a separate head of some kind, generally a box. The briefest possible account of what has happened, followed by a list of the dead and injured, characterizes this lead; the details of what has happened follow the list, with amplifications. This is also a "straight news lead," a first day lead, and a summary lead. Note that it is complete in itself, although it introduced a story about one and one half columns long.

Two men were killed and three wounded shortly after noon today when a former employé of the W. A. Jones Foundry and Machine company, supposedly angered at being beaten in a court fight over a debt, walked into the offices of the company and, without warning, started shooting with two revolvers. He was killed by E. J. Powers, the plant superintendent, who opened fire in return.

**The dead:**

SALFELD, CHARLES, 306 North Parkside avenue, the former employé.

BORGSTROM, CHESTER, 430 South 11th Street, Maywood, employed in offices.

**The wounded:**

HODGE, F. H., 604 Lyman avenue, Oak Park; shot in the shoulder and hand.

SIZER, J. A., manager and secretary of firm, 5627 Washington boulevard; shot in leg.

BENDER, JOSEPH, 4824 West 23d street, Cicero; shot in the leg.

There were nearly forty persons, more than half of them women, in the large office on the second floor of the plant when Salfeld entered.

**Second Day Lead.** — Here, in the briefest possible form, is a typical "*second day*" lead. Notice how the story, like all of its

kind, carries the characteristic "follow up" clew or thread, which in this specimen is typed in italic letters to make it apparent. The terms "second day story" and "second day lead" are applied to all stories that follow the original or "first day" story and lead.

Detroit. — Investigation of the place of legal residence of Oliver Morosco, theatrical producer, who was married at Santa Ana, Cal., Saturday to Miss Selma Paley, Los Angeles actress, only three days after he obtained a decree of divorce here from his first wife, was ordered today by Circuit Judge Dingeman of Detroit.

**The Crusade Lead.** — This is a *crusade* or campaign lead, so named because it is typical of leads used when a newspaper is conducting a crusade or campaign against some abuse or evil. In this case the campaign was directed against the promiscuous sale of firearms, and the newspaper accomplishes its editorial purpose by indirection. The lead also is a summary lead, a feature lead, and a comprehensive lead. Care must be taken in writing the comprehensive lead to avoid becoming involved, to avoid complicated sentence structure.

A man carrying two mail order guns yesterday killed a fellow employé and wounded three others. He was in turn killed by the manager of his concern. Here is the note he left to the chief of police :

"Don't be too hard on the people of whom I purchased the two automatic pistols. I obtained them through a trick. First I had written to New York, and the firm in question acknowledged my order and wrote me they had dispatched the pistols. But I waited ten days and they didn't come; I could wait no longer. I went to another firm and showed them letterheads carrying my old address in Milwaukee—they were glad to sell me the guns. I left them my card and took the guns away with me."

The day's record of killings totals four persons. In addition to the above, a grocer was killed by two hold-up men and a man was found dead in a south side flat. Street bandits were less active than on the two preceding evenings.

**Suspended Interest Lead.** — The suspended interest type of story is similar to the short story form of writing in that it begins with minor events and reserves its climax to the last, whereas the usual newspaper story states the climax in the first lines of the first paragraph and recites the details later. Here is an example of the *suspended interest* lead and story, which also happens to be

valuable for another reason — its many absurd statements regarding Chicago geography and general conditions:

Patrick Schultz, 226 West State street, entered his office in the new west side federal building today and picked up his telephone.

"I want Randolph 000," he called.

"Here's your party," answered the telephone girl two seconds later. Mr. Schultz then unburdened himself to Israel O'Shaughnessy, a tenant in one of his flat buildings.

"Owing to the present housing conditions," he declared, "we cannot renew your lease at the old figure. We are compelled to reduce your rent \$75 a month. This is due to the general collapse of prices all over town, a condition brought about by the secret construction of the subway which opens tonight, and the return to the city treasury of \$10,000,000 of the traction fund left over after the completion of the work. Taxes have fallen so low that it no longer pays the city to get out assessment blanks. I assure you, Mr. O'Shaughnessy, that conditions are deplorable."

"Out in my neighborhood collars are selling at the old price of two for 2 bits. You can get a good \$25 suit for \$25."

"To tell the truth, I've been asking too much money and I think that all of these conditions make this a good time to turn over a new leaf. I should do something anyway as a celebration of the fact that the soldiers' bonus was signed today by President Harding and becomes payable immediately, I got a seat on an 'L' train coming to work, and the dinosaur at the Field museum just made that organization a present of twins."

For today was April 1 — all day.

**The "Sequence" Lead.** — Closely allied to the suspended interest lead is the *sequence* lead, which seeks to set forth news events in the precise order in which they happened. It is one of the most natural ways of telling a story and many times is an economizer of space as well, although on most stories only the summary lead can be used with advantage. The suspended interest lead is used for feature stories; the sequence lead fits in well with either "straight" news items or features. Study the sequence of events in the following :

Washington. — President Harding, out to call on a relative who was ill at 34 Quincy street, N. W., got into 34 Quincy, N. E., by mistake. He was greeted by 10 year old Herbert Farmer.

"Is your daddy home?" the President asked.

"Yes," the boy replied, "he's upstairs, and ma is in the kitchen baking bread."

The boy summoned his father, then dashed into the kitchen with the great news.

"Ma, come into the parlor, quick," he shouted. "President Harding is here!"

Ma went right on with her baking. Later, she remarked: "Well, I couldn't have left my dough."

**The Cumulative Interest Lead.** — Notice how the reader's interest piles up in the following lead, growing with every line until the climax is reached and the secret of Billie's perturbation is solved. This is a type of *suspended interest* lead that might be called the *cumulative*. It also is an *extended* lead. It introduced a story a column in length.

Persons who find fascination in the tragedies that stalk in the off-stage hours of merrymakers may devote their sympathies to Miss Billie Burke, who is entertaining these days in "The Intimate Strangers" at Powers'.

Her blithesome conduct on the boards is only a mask. Behind her gayety is gnawing worry. And here is the reason.

Every minute Miss Burke is at the theater, for all she knows, bailiffs and other accessories of the law may be dispossessing her daughter, Patricia, her five maids, butler, chauffeur, and houseman from the sixteen-room residence at 426 Surf street, which she leased for her three-week Chicago engagement.

Miss Burke's appearance at Powers' ends Saturday night. Her lease on the residence, through a technicality, ended last Saturday.

Mrs. Frank Townley Brown, the lessor, wants another week's rent or possession of the house, so she may resume use of it as headquarters for the Widow's Protective league, which she founded.

**The Epigram Lead.** — Beneath this explanatory paragraph will be found an *epigram* lead. It is a familiar and quite attractive type of introduction; it also qualifies as a *second day* lead and as a *quote* lead — one that begins with quotations:

"We are all clowns in the dusty arena of every day life. Fate is our ring master."

"As sleep at night is intolerably ridiculous, so is work in the daytime."

"Solitude is like a drug. A little of it quiets the turmoil of the brain but too much deadens the nerves."

These are the latest communiques from the Baker home on Lake Shore drive. Mary Landon Baker permitted a reporter to copy them.

The reporter was one of a small army that has been attached, without rations, to Miss Baker, to remain with her until she leaves Chicago, if she does, to go to New York and sail on the Aquitania to marry Allister McCormick, the about-to-be bridegroom, who has been about-to-be for many long weeks, following Miss Baker's

failure to appear at the church on the day originally set for their wedding.

**The "Punch" Lead.** — This lead meets the frequent requirement that the lead paragraph must start with the biggest feature in the story — with a *punch* — and that each sentence and paragraph must introduce themselves with important facts. Review the other leads in this series with this principle in mind.

Alexandria, La. — *A lone honey bee wrecked a big motor truck near here today and caused the injury of five persons* — Capt. J. H. Stiles of the Salvation Army, his wife, two small children, and a young woman. Capt. Stiles, at the wheel of the car, saw the bee buzzing about the head of one of the children and when he attempted to drive it away lost control of the truck, which plunged from the road and turned over.

**The Astonisher Lead.** — Exclamation marks are called astonishers in newspaper parlance. The lead below might also be called an *astonisher*. Notice the first ten or twelve words; they offer every possible inducement to read more of the story. There are many types of astonishers; this one is familiar.

New York — The most amazing daylight robbery New York has known in many years occurred this afternoon in the home of Albert R. Shattuck, retired financier, 19 Washington Square north, when four armed bandits overpowered Mr. and Mrs. Shattuck and their seven servants, bound them all with rope, locked them in a wine cellar, and stole jewelry valued at \$90,000.

**The Contrast Lead.** — *Contrast* leads are pleasant diversions from other types. Here is one that has dramatic values which are tempting :

Twenty-seven years ago an aspiring young lawyer danced at the wedding of an ambitious young business man. Yesterday the lawyer, now a judge in the Superior court, indicated he would grant a divorce to the bride of 1895, who walked out of court with a certified check for \$41,000 given her in lieu of alimony by her husband.

The husband is Jacob W. Wolffs, president of the New City Packing Company, whose wife resides at 5533 South Paulina Street.

The lawyer is Judge Joseph Sabath.

Mrs. Wolffs charged her husband with desertion and named Mabel Pressler, 5724 Maryland avenue, in the suit.

**The Figurative Lead.** — Following is a fair sample of the figurative lead; there have been shorter and more vigorous ones, but

this will serve the purpose. It launches the story with a metaphor, then proceeds to set forth the details.

A discordant note sounded yesterday in the musical ventures of Sparling and Showalter, producers, 54 Auditorium Theater building.

It was enunciated by Mrs. Anna Sparling, 919 E. Sixty-second street, wife of the senior partner, and named the junior partner as co-respondent in a suit for divorce in the Circuit court.

The senior partner and target of the divorce suit is John Sparling, 4813 Docchester avenue. The junior partner and alleged co-respondent is Miss Edna Blanche Showalter, American coloratura soprano, "The Girl With the Golden Voice," who made her operatic début as prima donna in "Paoletta," the first grand opera written on an English text.

Mrs. Sparling charges that her husband brought Miss Showalter to their home on the ground that it would be cheaper for them all to live together. Later, it is alleged, Mrs. Sparling asked the other woman to leave, whereupon there followed an argument and Mr. Sparling beat his wife over the head.

"Why, Mrs. Sparling herself wrote the letter inviting me to their home," Miss Showalter protested when told of the suit and the charges.

**The Participial Lead.** — *Participle* leads of all forms seem to be favorites in newspaper circles. Their aim is to avoid beginning a story with an article; newspaper writers sometimes go to fanatical lengths to accomplish this purpose. Here is one:

Declaring that the advent of Miss Edna Showalter, concert singer and grand opera star, into their domestic circle had wrecked her home, Mrs. Anna Sparling yesterday filed suit for divorce against John Sparling, theatrical promoter.

**The Question Mark Lead.** — Question mark leads, such as the following, meet with approval if they are not overworked.

Can a Northwestern university co-ed eat between \$75 and \$200 worth of "goodies" a month?

Mary Ross Potter, dean of women, seems to think so. An unwary sophomore, who was inveigled into taking a flapper to a loop cabaret, is sure of it.

And the co-eds themselves are all indignant, for Dean Potter has ordered that the tea room in University hall cease serving breakfasts to co-eds who have been eating there in preference to their homes.

"The young ladies spend too much money. They eat too much between meals," Dean Potter is quoted as saying.

A questionnaire recently sent out divulged the fact that the co-eds are sure they cannot "live" on less than from \$75 to \$200

a month — exclusive of room, board, clothing, and university expenses.

**The Prepositional Lead.** — Here is a *prepositional* lead, so called for obvious reasons; it also is a summary lead, a first day lead, and a straight news lead. The prepositional lead is frequently met with in news stories; one of its aims seems to be to get away from a lead beginning with the articles the, a, an: to avoid having all leads begin in like manner.

In a revolver battle with a crazed discharged employé in the crowded offices of the W. A. Jones Foundry and Machine company, 4401-51 West Roosevelt road, one man was slain, three others were seriously wounded, and the maniac himself was killed today while panic-stricken and terrified stenographers and office workers sought shelter from flying bullets.

**The Noun Clause Lead.** — "That" as the opening word of a lead in some quarters is considered as awkward and obstructive as the use of an article, but it often is employed. Here is an example of a noun clause used to introduce a story more than half a column long. The lead also is a summary lead and a second day lead.

That the death of Gwendolyn Armour, 6 year old daughter of Philip D. Armour III, and the illness of her younger brother may have been caused by virulent streptococcus micro-organisms in the milk fed to the babies was indicated yesterday when Health Commissioner Bundesen issued orders that no milk from two Wisconsin farms be brought into Chicago.

**The Freak Lead.** — Here is an example of the *freak* lead, which is susceptible of infinite variations. In this case the story is launched with a sort of imaginary tabloid drama; sometimes the prelude is a verse; sometimes a significant quotation; sometimes a prose picture, or some other bit of pretentious writing. The nature of the freak lead and its merits depend wholly upon the ingenuity and genius of the writer. Overworked, the freak lead becomes tiresome and repellent; one or two freak leads in a newspaper brighten it up and make it more attractive.

Place, police court. Time, 1950.

MAGISTRATE — You say your husband became intoxicated and hit you?

WIFE — He did, indeed, your honor. Since he has been unable to obtain whisky, light wines, or beers he has become a sauerkraut souse.

MAGISTRATE — The worst cases with which we have to deal.

Sixty days in the bridewell. And keep him away from the cabbage patch.

Of course, all this *may* not happen, but it wouldn't surprise an organization of men, meeting today in the Hotel La Salle, if in the future we will find the kraut bootlegger as numerous as the whisky dealer of today. The men in question are the members of the National Kraut Packers' association.

Quoting W. W. Wilder, who is one of them: "Of course, I am not in favor of law breaking, but nevertheless it's a fact that there is a kick in the juice of the sauerkraut."

"You just take the juice, put it in a cocktail shaker with some ice, and wake up feeling fine. It has been found also that kraut makes better complexions for the ladies, has much medicinal value, and ranks much higher than chicken soup in its calories.

"I tell you, it's nothing to laugh at any more."

**Tests for News Leads.** — Examination of news leads as a whole yields the following conclusions for the guidance of both writer and copyreader:

1. News leads should be simple, brief, compact, vigorous, attractive.
2. They should be written in a manner appropriate to the subject matter. Not all stories are serious; not all may be treated in a light manner.
3. They should shoot straight as a rifle bullet into the reader's attention.
4. Except in the case of suspended interest and other feature leads, they should summarize the story, touching the main news points and answering every urgent question of the reader regarding the event, the actors, the time, the place, the method. They should be adequate, but should not attempt to tell all the details.
5. Summary leads, which outnumber all other types many times, should begin telling the vital news facts and features with their first words.
6. They should furnish a clear-cut, logical beginning for the news story which can be amplified without forcing repetition.
7. They should carry an individual touch. The more varied and individualistic the leads the more interesting the paper.
8. They should avoid beginning with nonessential details, such as "Last evening," or "At 2:39 o'clock this afternoon." Details of time and place, unless absolutely vital, should be made subsidiary.
9. Copyreaders should be alert to detect and correct "buried" leads — important news mistakenly placed toward the end of the story.
10. Inappropriate leads, leads that are bombastic, exaggerated, weak, inadequate, fantastic, or marked by faulty perspective, should be edited or rewritten into correct form. Involved leads and lead sentences should be split up and made more forceful and vigorous.

## CHAPTER VII

### THE COPYREADER ON GUARD

**Libel.** — Newspapers are responsible institutions. Their properties range in value from a few thousands of dollars to many millions. It follows that, if they are made defendants in legal action for damages and judgment is returned against them, the plaintiff can collect. Each state has certain laws that guard the citizen against injury through the publication of wrongful newspaper articles. These are called libel laws, and a suit begun on the strength of the principles they set forth is called a libel suit, or action. If an editor is found guilty of charges of criminal libel, he may be fined or sentenced to prison. Such suits, however, are rare, the majority of libel actions being suits for damages begun in the civil courts.

“A libel,” according to the Illinois criminal code, “is a malicious defamation, expressed either by printing, or by signs or pictures, or the like, tending to blacken the memory of one who is dead, or to impeach the honesty, integrity, virtue, or reputation or publish the natural defects of one who is alive, and thereby to expose him to public hatred, contempt, ridicule or financial injury.”

Owing to the fact that libel laws vary in different states, and owing to the huge volume of easily accessible literature on the subject, only the briefest of discussions will be undertaken here. Statements or headlines of the following import, if untrue, plainly are libelous: charges of crime involving moral baseness or making the offender liable to punishment infamous in character, such as larceny, burglary, arson, and murder; charges regarding loathsome or contagious diseases, such as leprosy; statements tending to injure the employment, business, or profession of another by imputing unfitness; charges of domestic infidelity and like accusations.

**Some Causes of Libel Suits.** — As it is the copyreader’s business — a responsibility shared, of course, by all editorial workers — to challenge all libelous statements and guard against their publi-

cation, the following compilation of some actual causes of libel actions is worthy of attention:

A man who was called a "crook" in a newspaper article sued the newspaper for \$25,000.

An advertising solicitor who was seeking matter for a program was called a swindler and accused of not turning over his receipts; he sued for \$50,000.

A man who sold insurance by loaning patrons money to pay the premium was called a "loan shark." He sued for \$50,000.

The picture of the wrong woman was used in connection with a scandal story. She was awarded a judgment against the newspaper.

Two men were called anarchists; both got judgments, although one judgment was for only six cents.

A famous art critic called the works of Whistler "willful imposture." Whistler sued and recovered one farthing in the English courts.

The wrong picture in an advertisement won a jury verdict of damages for the woman who charged her reputation had been damaged.

A mayor who was called "the rankest of socialists," "in favor of blowing up tenement houses," won a suit against the paper that made the charges.

Humorous stories ridiculing a corset model led to libel suits against two newspapers.

**"It Is Alleged" Is No Protection.** — In point of fact it is difficult to guard against libelous statements; their range is so wide that no definite line may be drawn. The only safeguard is certain knowledge of the truth of the published statements and of the newspaper's ability to prove them.

Such expressions as "it is said," "it is alleged," "it is reported," "according to the story," "according to the police," and others commonly used, in no way protect a newspaper and do not constitute a barrier against libel suits. Nor does publication of a story as "of common report," or as a rumor, or as gossip, afford any protection. Because they tend to indicate lack of malice, some consider these phrases aids in the defense when such a suit actually comes to trial, and therefore they have a certain value.

There are, however, three defenses that may be offered once a newspaper has been sued. It may prove that the defamatory

statements which form the basis of the suit were true; it may show that they formed part of court records or other official and public proceedings and therefore were privileged; or it may plead that the publication was in good faith and not malicious, or was provoked by the conduct of the person suing. This last is merely a plea in mitigation of damages. Regarding the first defense, in Illinois it is necessary not only to prove the statements, but also to show that they were published "with good motives and for justifiable ends."

It is obvious that a newspaper, if it is to have any character whatever, cannot retreat every time a person involved in a story roars out an indignant protest at the prospect of getting into print. Nor can it continually suppress stories simply because the persons affected raise a threatening cry of "libel." There is a clear-cut path to the news that is reasonably safe: first, the story must be investigated and its truth and its freedom from malice established; then it must be written dispassionately and impersonally; lastly, it must undergo scrutiny from the standpoints of malice, libel, and credibility — a duty that falls to the news executive and the copyreader. The reporter and writer cannot investigate too thoroughly; the editor and copyreader cannot scrutinize too carefully. But, once the credibility of a news item is thoroughly established, only a cowardly newspaper will withhold it from readers. No newspaper need fear to tell the truth if it speaks impartially and with the detached attitude of the observer.

**The Right of Fair Comment.** — The newspaper has another right that it shares with the individual citizen — and in precisely the same degree. It has the legal right of fair comment and criticism. It can speak its opinion as long as it confines itself to matters of public interest, such as affairs of state, the administration of justice, public institutions and local authorities, books, pictures, art and architecture, ecclesiastical matters, theaters, concerts, and other public entertainments, other things of public interest and appeal. Such comment, however, must never be malicious or unfair, and it must never take the form of an allegation of facts as contrasted with a statement of opinion.

**Dangerous Statements.** — Reverting to the subject of libel in general, one finds below a list of some types of dangerous statements that should be avoided, or at least closely examined into before they are permitted to get into print:

Unequivocal charges of crime — “a notorious swindler,” “the swindler,” “the bigamist,” “the thief,” “the crook,” etc.

Ex parte statements — “neighbors said,” “the police said.”

Racial terms that may be considered discreditable by the persons involved. Racial nicknames and underworld names.

Malicious expressions — “the lily-white war hero was a thorough-paced scoundrel.”

Harsh terms where milder ones are possible — it may be advisable to use “slayer” instead of “murderer” and “killer” in some cases.

Anonymous matter — “it is said he has murdered several other wives.”

Not all of these expressions would be libelous. Some of them simply are provocative of needless trouble. Yet all, it is plain, are to be guarded against by the copyreader if he has any sense of duty as concerns the protection of the paper that employs him.

**Beware of Stories Like This!** — Below is given a fictitious news story, fabricated for the purpose, which supplies examples of “dangerous” and “libelous” news writing:

The “*countess*” Alice Edler of 7500 Lake Shore Drive has left for Omaha, where she will aid the Nebraska authorities in prosecuting her erstwhile husband, “*Count*” Paul Edler, *a notorious swindler*.

Edler, *who married several other women in the United States, fled to Germany in the early part of this year, taking with him \$25,000 belonging to Mrs. Edler.* In Germany he *married a number of women for their dowries and then deserted them.* He has now been arrested in Omaha, for the first time in his life, as far as it is known, and his wife has been requested to aid in his prosecution on bigamy charges.

At the time of the “*count’s*” flight to Germany the federal authorities attempted in vain to apprehend him on a transatlantic liner by wireless. *A neighbor of the Edlers says Mrs. Edler told her that the swindler had negro blood in his veins, dating several generations back.*

The “*count’s*” title and lineage appear in the Almanach de Gotha, but *the police declare he is a thorough-paced crook.* It is alleged he forged a number of checks while here.

Mrs. Edler, the “*countess*,” received her divorce decree before Judge Thompson on January 16. She was on the stand four hours, during which she detailed the story of her luckless romance and of her husband’s misdeeds.

**This Story Is Safe Because True.** — By way of contrast, here is a series of passages from a bold, direct, unequivocal story that nevertheless is in no sense libelous, as the newspaper was sure of its truth :

Carl Stieler, the bandit who spent *his \$45,000 share of the Standard Oil company mail robbery* at Whiting, Ind., in 1919 in a two year orgy of airplane and automobile travel, will be taken to Indianapolis today for arraignment in the federal court there tomorrow. The wife who was with him while he spent the money and who, when it was gone, took in washing and scrubbed floors to help him, will go with him.

"If Carl is sent to prison I want to go there, too," she said last night.

"If I hadn't given myself up, the police would never have got me," Stieler, who is 23 years old, told interviewers at the door of his cell.

"The police knew that I was mixed up with the robbery, but they never saw me in Chicago. It was the same way when we got to Los Angeles.

"Why, I was pinched for speeding once in Los Angeles, and in the courtroom where they fined me my picture, with a reward offer under it, was hanging on the wall.

"After the money gave out and we were broke in Louisville it was different, though. There the police seemed to be more observing."

Stieler declared that he was fleeced out of part of the stolen \$45,000 by men who induced him to finance an aircraft company in Los Angeles.

**When Is a "Scandal" News?**—Occasionally there is much discussion of the subject of newspaper ethics—when a story should be printed and when it should be withheld, how it should be obtained, how it should be censored, the ethical and the unethical methods of reporting.

Reputable newspapers, which are in the majority, hold to the principle that when a scandal reaches the public through the courts, or otherwise comes in contact with the law, a newspaper is justified in treating it as routine news and in giving its readers clean, carefully written accounts of it. When it does not come in contact with the law, and when publication would only injure the persons involved and furnish improper reading for the public as well, the average newspaper does not feel called upon to publish the story.

**Things That Newspapers Cannot Print.**—There are certain things that newspapers cannot print, under penalty of the law, and it is important that the copyreader have accurate knowledge of these. The American press is absolutely free; it has the right of free speech in a conspicuous degree, and it cherishes that right and protects it against abuse. There is no censorship, and govern-

mental prohibitions as regards the newspapers are extremely few, but they do exist, and they are dictated by common sense, governmental necessity, and the public welfare. These few federal regulations, combined with the strict newspaper policing of the news columns that is enforced by the libel laws of the various states, constitute the only regulatory measures that may be construed by any stretch of the imagination as "curbs" on the American press, and they are negligible as far as any interference with legitimate news is concerned.

Aside from the universally applicable provisions of the United States Penal Code regarding treason and sedition (Sections 1 to 8 inclusive), newspaper prohibitions — that is, the things that newspapers are forbidden to print under penalty — may be listed<sup>1</sup> as follows:

Counterfeit weather forecasts or warnings fraudulently credited to government sources (Penal Code, Sec. 61).

Reproductions of certificates of citizenship (Penal Code, Sec. 75).

Reproductions of any kind of paper money, or even of a semblance; this applies to the paper money of foreign countries as well. Possession of even the plates or engravings to make such reproductions is regarded as *prima facie* evidence of guilt. Illustrations of coins may be used in "numismatic and historical books and journals and the circulars of legitimate publishers and dealers in the same" (Penal Code, Sec. 147 to 178; also Sec. 172).

Obscene, lewd, or lascivious text, pictures, or advertisements (Penal Code, Sec. 211).

Indecent, lewd, lascivious, obscene, libelous, scurrilous, defamatory, or threatening matter on outside cover or wrapper (Penal Code, Sec. 212).

Text, pictures, or advertising matter referring to lotteries, gift enterprises, or similar schemes offering prizes dependent in whole or in part upon lot or chance (Penal Code, Sec. 213). This section also in effect prohibits any news, pictures or advertisements concerning raffles, or concerning card parties at which admission is charged and prizes are competed for. There are special laws and regulations regarding the conduct of newspaper prize contests and competitions, which are not affected by this section and are legitimate enterprises.

<sup>1</sup> The writer is greatly indebted to Capt. Thomas I. Porter, chief of the United States Secret Service in the Chicago district, for this compilation.

All matter intended to aid and abet mail frauds of any sort, such as the "green goods" game and others (Penal Code, Sec. 215).

Reproductions of postage stamps, post cards, stamped envelopes, money orders, and like matter (Penal Code, Sec. 219 and following).

These prohibitions, it is readily seen, apply as much to the individual citizen as they do to the newspapers. It may also be observed that intent plays a large part in each item. The list represents an extreme simplification of the language and details of the provisions of the Penal Code. There are, of course, many more laws and regulations regarding the commercial side of newspaper publication; this discussion is advisedly confined to the editorial aspects.

There is no federal law prohibiting the publication of a picture of a hanging, or of like spectacles of horror, but the newspaper's sense of decency intervenes to prevent such publication. The same decency censors the news text.

It is necessary that the copyreader know all these angles because a single false step may result in the barring of an entire edition of a newspaper from the mails by the federal authorities.

**"Rubber Stamps."** — Next to endangering the safety of a newspaper that employs one by allowing the publication of libelous statements, probably the worst thing a copyreader can do is to make his paper ridiculous, and one of the surest ways is to fill it with hackneyed, overworked expressions, exaggerations, and stupidities. The italics in the following news story, which has been "doctored" to impress the moral, show just what is meant:

*The King of the Air is dead — long live the king!*

Lieut. John A. MacReady, the gallant test pilot of McCook field, today shattered the world's altitude record to smithereens, attaining a height of 40,800 feet in the same La Père biplane used by Rudolph C. Schroeder, who set a record of 38,180 feet on Feb. 28, 1920.

Lieut. MacReady was in the air one hour and forty-seven minutes, requiring all except a few minutes of the total flying time to reach his *far flung goal*.

At 39,000 feet ice formed on his oxygen tank, but the gallant knight of the air pressed bravely on until his engine died.

He then glided to terra firma cool as a cucumber and smoking a fragrant Havana, although at any moment he might have been hurled into Eternity despite his Herculean efforts.

Lieut. George B. Patterson, chief of the Technical *Datas* section, secured MacReady's instruments as soon as accumulated ice was cleared off the venturesome ship and following official measurements announced the *official altitude as 41,900 feet.*

Accumulation of ice on the plane at 39,000 feet caused one oxygen tank to cease functioning, but the auxiliary tanks provided the supply for the pilot.

MacReady was clothed in the heaviest of heavy furs, with a special helmet and goggles.

To insure clear vision *beyond peradventure of a doubt* gelatine was used on the goggles to prevent collection of ice.

The suit was electrically heated.

A centrifugal air compressor operated by a gas turbine formed the super-charger which made the flight possible.

Otherwise the *acid test* would have been *out of the question.*

The turbine derives its power from the exhaust gas of the Liberty motor with which the ship is supplied and air thus compressed is fed to the carburetor at the same pressure as air at sea level.

MacReady's flight adventures *beggar description.*

His new record is 2,620 feet higher than that of Schroeder and in this flight the pilot suffered none of the *terrific* hardships met by the former chief pilot.

*Seemingly he was spared by the devouring elements.*

Schroeder's eyeballs froze and excessive dilation of the heart kept him in the hospital nearly two weeks after the flight. It is a foregone conclusion, however, that Schroeder will *leave no stone unturned to defeat this foeman worthy of his steel* who bids fair to become the world's greatest aviator.

**Other Types of Errors.** — There are many other types of errors of fact, language, judgment, and taste to be guarded against by the copyreader. Below are given some miscellaneous examples of each type, a few of them gathered from the columns of newspapers. In each case the italics are sufficient to point out the nature of the error, but an added explanation is given by the heading:

**AN ODD WORLD'S RECORD.** Etamps—Kirsch, a Frenchman, set a new world's speed record when he won the Deutsch cup in the airplane race here today. He traveled *18 miles in 1 hour 4 minutes 39 $\frac{1}{5}$  seconds.*

**AGES ARE PITFALLS.** Tony Belmont, *240 years old*, a watchman, was killed yesterday when he was struck by a train on the Chicago and Western Indiana railroad tracks at Taylor street and Plymouth court.

**BE SUSPICIOUS OF ALL FIGURES.** *Fifty persons ended their lives during the month of September in Chicago*, the coroner's

office reported yesterday. Seventeen persons turned on the gas, four shot themselves, sixteen took poison, two leaped into the lake, and two jumped from windows.

**VERIFY ALL REFERENCES.** Berlin — Prof. Engelbert Humperdinck, the composer, died of apoplexy in Neu-Strelitz today. Prof. Humperdinck several times visited the United States for the production of his operas, among which the most noted were "Hansel and Gretel," "Parsifal," "Tannhauser," "Die Walkure," and the "Children of the King" ("Die Koenigskinder").

**CHECK UP ON NAMES.** The significance of prohibition was reviewed in all the classrooms of the elementary and high schools yesterday, when *Francis E. Willard Day* was observed.

**WATCH FOR CONTRADICTIONS.** Tokio.—Zenjiro Yasuda, 23, for nearly 60 years an influential banker of Tokio, was stabbed to death at his home here yesterday. His assassin, a lawyer, committed suicide with the same sword with which he killed the young banker. M. Yasuda entered the banking business in 1864, when he was 26. He had held many offices of a semi-public nature and received from the emperor the insignia of the Order of Merit, second-class.

**CHECK TOTALS; WATCH TRIVIALITIES.** One boy was killed and two others were injured when a toy express wagon in which they were coasting was hit by an automobile. The dead boy is Edward Lenahan, 8 years old, West Fishers lane. The other boys are Woodrow Ward, 9 years old, Joseph Hunter, 10 years old, and William Hoskins, 4 years old. *Ward's father is a Baptist and a Woodman.*

**BEWARE OF RACIAL NICKNAMES.** Mrs. Sadie Turk, 134, of 42 North Curtis street, was taken to a hospital suffering from a fractured skull last night as the result of an attempted robbery and beating with a black jack. Peter Consantine, 26, a dago, of 1149 West Harrison street, is held by the police.

**EXAMINE INTO EVERY STATEMENT.** Omaha, Neb.—Jean Richards, aged 88, little daughter of Mr. and Mrs. Clare Richards of Arapahoe, Neb., was rushed to Omaha by airplane yesterday after the Richards' family physician had urged the necessity of an operation for acute appendicitis. The plane made the trip of 2,500 miles in 2 hours and 5 minutes.

**AVOID GRATUITOUS RACE DISTINCTIONS.** Six men were arrested yesterday on a charge of swindling Morris & Co., stockyard packers, of goods valued at \$9,200. They are John Pratt, 1436 Wentworth avenue, Patrick Owen, 4529 South Halsted street, William McMonigle, 4601 South Wallace street, and William Killeen. *Owen, McMonigle, and Killeen are Irish.*

**SILVER OR GOLDEN?** Fifty years ago Mr. and Mrs. Fredrick J. Nerger, 1049 North La Vergne avenue, were married in Beuten,

Germany. They will make a renewal of their marriage vows at St. Jerome's church, Rogers Park, at 11 o'clock mass today. The Rev. H. G. Wellman will officiate at the ceremony and a *silver anniversary* reception will follow at the residence in Austin.

TRY ARITHMETIC ON THIS. New York (Special).—Real and personal property of residents of New York City is valued at a total of \$10,614,804,042 on the city assessment rolls for 1922, made public today. It exceeds by \$818,597,163 the final assessment of last year which was \$10,186,207,870. The real estate assessment is \$9,947,323,092 as against \$9,972,985,104 on which the city is being taxed at present, or a decrease of \$28,662,012 in the assessment of real property.

ELIMINATE TRIVIALITIES. David Walsh Jr., 18 years old, of 951 West 18th street was probably fatally shot last night by James Scala, an *Italian* watchman for the Scala State bank, 18th and Morgan streets, because he with other boys, laughed and ran away when the *Italian* tried to question them. The watchman fired several shots, one striking Walsh in the back. Police held the *foreigner*. *Walsh is a Methodist and belongs to the Mystic Workers of the World. He is a small man, only 4 feet 32 inches tall.*

BE SURE OF YOUR BIBLICAL ALLUSIONS. Even Bishop Edgar Blake, who walked so gently and naively into the *lion's den* of Russia's so-called Reformed church congress without knowing the magic formula of *David*, spoke tolerantly of the censorship.

BEWARE OF UNCONSCIOUS HUMOR. Mr. Randall is still suffering greatly from injuries received when he protected the boy and is writing his dispatches, which messengers bring to me, on *scraps of paper in great pain.*

Some Common Errors of Language.—The copyreader must be unceasingly on the alert to correct grammatical errors. The newspaper written and edited in slipshod fashion soon loses dignity, authority, and reputation. Accuracy of language is as much an asset as accuracy in statements of fact. A few of the common errors to be found in newspaper text are set forth in the italics below:

Thomas V. Novotny, of Des Plaines, Ill., lawyer and *former owner of a defunct bank and who*, police say, was disbarred in Minnesota in 1914, was arrested by the Maxwell street police yesterday, charged with obtaining money under false pretenses.

Mrs. Calista N. Schramer, 1311 Pratt blvd., filed a bill of divorce in the Superior court yesterday, charging her husband, Otto Schramer, a building contractor, whom she says is worth more than \$150,000 and has a yearly income of \$40,000, with extreme cruelty.

The grievance committee of the association today announced it's investigation will begin Tuesday evening.

Bruce W. Crowe, 35, a Forest Park salesman, was *instantly killed* yesterday when his automobile collided with another car.

The Hess junk shop and second hand store, the Hamilton Rug Cleaning shop, and the residence of Chris Reuther were *completely destroyed by fire of unknown origin* last night.

For firing a revolver at a group of children in front of his home, Lowry Begovich, 45, 1910 Canalport avenue, was fined \$1,000 and *sent to the Bridewell for a year in the Maxwell street court* yesterday.

James W. Walsh, who with his wife and Miles Canavan of Detroit, *are accused of being leaders of the "de luxe" booze ring*, will be arraigned before Federal Judge George A. Carpenter, Monday.

Flying sparks from chimneys *is* the chief cause of fires. What we need in our houses *are* careful tenants.

None of the motorists *were* hurt, but each family found *themselves* much shaken up.

He showed the revolver to the police and coroner's jury which he had found on the porch of the bungalow.

New York is to have the finest theater in the world according to the definite plan of *a group of men who of all groups financially powerful and artistically competent is perhaps the one best fitted to execute such an order*.

*Tales of the golden swath cut by certain former Chicago agents on vacations at summer resorts on the east and west coasts is said to have first aroused a doubt in the minds of the investigators that all was well — at all times, at least — within the local sahara machine.* Some known to have drawn only modest salaries were reported to be scattering wealth with reckless hands.

This, and the *herculean efforts made by steam roads to aid the tangle*, were perhaps the outstanding features of the day in the railroad strike.

About the same time came the notorious robbery of the vaults in which more than \$250,000 worth of securities *were taken* from boxes apparently known to contain securities.

**Can You Spell?**—Inability to spell seems to be a widespread ailment. There is a cure for it. It consists in liberal doses of the dictionary. The efficient copyreader invariably will be found to have the "dictionary habit." He looks up the meaning, pronunciation, and above all the spelling of every unfamiliar word that appears in his "copy," thereby benefiting both himself and the newspaper that employs him.

Below is a "test" story, including a list, that contains many misspelled words. The words are given in the form in which they are frequently misspelled:

Springfield, Ill.—(Special).—When Blake Henderson of Cuba, Fulton county, spelled "sasafras" correctly late this afternoon, he became Illinois' champion speller. Blake won his honors in Representative hall after "spelling down" forty-four grammar school champion spellers from as many counties of the state. The annual spelling bee is the forerunner of the meeting of the Illinois Teachers' association.

Only four of the original contestants had perfect papers after 325 words had been given by Elmer W. Cravins of the Illinois State Normal school at Normal. Two boys and two girls were in the finals. Frances Redding of Pocahontas won second place from Fred Painter of Stronghurst, Henderson county. She missed only two words in the contest, while young Painter missed three. Each misspelled "picnicking." The girl could not spell "bologney," while her boy rival was unable to make good on "isenglass" and "cemetery." Little Merle Shoop, representing the city schools of Mount Vernon, was fourth in the contest. She lost out when she misspelled "hazardous" and "pension," and also was unable to spell "sasafras."

Following is a list of words which proved most difficult for the contestants:

|                |            |              |                |
|----------------|------------|--------------|----------------|
| quarantine     | endurance  | supercede    | gasseous       |
| millitia       | peacable   | intercede    | testamony      |
| acommodate     | alligator  | lucrative    | testiment      |
| ocurrence      | menagerie  | palacial     | degradation    |
| perseverance   | rhinoceros | gorgeous     | mercantile     |
| mortise        | mammouth   | grievious    | assessor       |
| plumber        | equallize  | tragedy      | promiscous     |
| rediculous     | glycerine  | exagerate    | peculiarities  |
| fiftieth       | presence   | imitation    | paralels       |
| seive          | parasol    | inflammation | latitude       |
| pitteous       | gesture    | amunition    | raisin         |
| seperate       | despicle   | plumage      | prarie         |
| burgular       | pitiable   | persuade     | comitee        |
| malady         | forcable   | divisor      | acheivement    |
| prejudice      | cinder     | atheletic    | persistence    |
| annual         | reindeer   | decent       | characteristic |
| superintendent | prodigy    | gymnasium    | strategem      |
| privalege      | acquiring  | mellon       | laboratory     |
| exhibition     | cumulate   | partition    | vacinate       |
| disapointed    | immediate  | almighty     | procedture     |
| preperation    | bounteous  | apology      | cappillary     |
| equipped       | calender   |              |                |

## CHAPTER VIII

### VARIOUS KINDS OF COPY

**Sources of Copy.** — Striking evidence that the pages of a newspaper are as accurate as human effort can make them within the brief time available for their issuance is supplied by a study of the methods of reading various kinds of copy.

A large quantity of copy originates in each newspaper office. This includes the stories written by its reporters, rewrite men, and correspondents.

Another large portion comes from news bureaus, such as the Associated Press; this may be handled by telephone, by telegraph, by means of automatic typewriters operated by wire from the bureau's office, or, as in the case of cities where the number of newspapers is sufficient to justify the expense, by means of mimeograph sheets transmitted from a central bureau through local pneumatic tube systems.

Many news stories are sent in by wire by the newspaper's own correspondents and, in cases where it maintains a foreign news service, the facilities of the cable and the radio also will be enlisted. The mails yield their quota.

In a few of the largest cities the newspapers have combined to maintain "city news bureaus" that gather police and other routine news for all papers alike, and dispense it in the form of mimeograph sheets sent through pneumatic tubes; these sheets are a characteristic form of copy.

Each of these kinds of news manuscript calls for a different method of treatment by the copyreader. None is considered a completed newspaper product, worthy of publication, until it has passed through his hands.

**News Bureau Copy.** — Associated Press copy supplies the best example of the product of the news bureau. The Associated Press is a world-wide news gathering organization maintained by the scores of American newspapers that benefit by its services. It is the standard organization of its kind, as well as the largest, and in this country carries the burden of transmitting news by wire.

Trained observers and writers in its employ are stationed at every important center. It maintains large district offices, each with its complement of editors, copyreaders, and reporters, at strategic points throughout the country, and it has access to news originated by its clients. The Associated Press does not publish news, but simply distributes it to member newspapers, which are the publishers.

The average Associated Press story goes through the hands of copyreaders for critical examination at least three times — at the point of origin, in the district offices, and in the office of the member newspaper. As a result the possibilities of error are minimized, and the task of the newspaper with regard to Associated Press copy becomes one of assembly rather than of correction. This holds doubly true when it is known that the reputation of the Associated Press is built upon its sane, impartial, accurate, and ably written and edited news stories, some of which are newspaper classics.

**Assembling Wire Stories.** — Regarding the assembly or putting together of the stories that it sends out sectionally, the organization has an elaborate system of aids for the newspaper editor and copyreader. Each portion of a story bears a key number that in itself is a guide; incidentally, each unit carries a notation of the time at which it was dispatched from the district office. Introductory matter, additions, matter to be inserted in the body of the story, and bulletins intended to precede the story are all unmistakably designated.

Of necessity two complete "reports" are issued, one consisting of news stories written from the standpoint of the afternoon newspaper and a second from the standpoint of availability for the morning newspaper. Guidelines and the notation of the hour at which the story was sent out serve to differentiate between these two reports for such newspapers as subscribe to the entire Associated Press service.

It is possible to subscribe for only fractional parts of this and other services. Some small city daily newspapers contract for as little as twenty minutes of news, dictated over the long distance telephone. Other papers receive the Associated Press report over special wires. In large cities the district offices issue the complete report on mimeographed sheets.

**A Telegraph Editor at Work.** — The task of reading and passing judgment upon the news values of all the items making up the

huge Associated Press report rests primarily upon the telegraph editor of each newspaper. His desk is fitted with a cabinet containing many pigeonholes. When he reports for duty he arranges in a neat pile before him all of the Associated Press sheets that have thus far arrived and begins reading them. If a story is complete and there is no possibility of further development, he writes a guideline at the top of the first page, specifies the size of headline the story should carry, designates the amount of space it shall have, and "deals" it to a copyreader. If the story is incomplete, holds the possibility of later developments, or is susceptible of being grouped with similar stories, he files what he has in one of his pigeonholes and waits for further facts. Sometimes the pigeonholes are filled with stories that are rapidly shaping up as new Associated Press sheets arrive, and sometimes only a few pigeonholes are used.

Once upon a time the telegraph editor grouped together in one story all the items that were at all susceptible to that treatment. This is no longer considered good editing, as it "buried" many a good story. Nowadays each story is handled by itself as far as possible, except where the intimate relation of one story to another is unmistakable, as in the case of a flood or storm covering a wide area. Stories from different communities regarding these events can be grouped together under one heading without doing violence to the news.

**Problems of Assembly.** — The telegraph and cable editors and their copyreaders must handle Associated Press and other news agency copy in a characteristic way. Here is one kind of problem that they must meet: The French prime minister and his entire cabinet resign at 9 o'clock one morning, while international affairs are at a crisis. The afternoon newspapers have the first "bite" at the story, and do it full justice. The cable editor for a morning newspaper reports for work at 5:30 o'clock the same afternoon and proceeds to study the cabinet story. It is a thick wad of copy, made up of accumulated dispatches of all lengths and bearing half a dozen datelines. First of all is a brief bulletin: "Paris report says French prime minister has resigned." Then there are bulletins confirming the report, announcing that the entire cabinet has quit, giving the reason, supplying every news angle in the fewest possible words. Then follows a "day lead," or first complete story of the resignations and their cause, together with sketches of the careers of the prime minister and his staff

and other data. A bit later the cable editor comes upon other bulletins; one gives an interview with the retiring prime minister; another mentions some probable successors; a third tells what London thinks about it; a fourth gives the Berlin point of view; and after these comes a "substitute day lead" weaving all the material now available into a coherent story that is up to the minute.

The trouble is that all these facts have been published and republished in successive editions of the afternoon newspapers, and, if no later news can be obtained, the story is not worth the allotted space and headline in a morning newspaper. The cable editor looks further. Here at last is something new: a bulletin relates that the French president has called in a certain statesman whose political beliefs are the opposite of those held by the retiring premier and whose stand toward Germany is uncompromising, and that he has accepted the post of premier. Decidedly this is a fresh story for the morning newspaper, as it arrived too late for afternoon use.

So the earlier dispatches are discarded and the cable editor makes this bulletin the "lead" of his first edition story. With it he incorporates the latest available complete story of the resignations — it may be the "substitute day lead" referred to — and he directs a copyreader to correlate in one story all the information that he now has, so that the morning newspaper reader will lose none of the news that was supplied to the afternoon newspaper reader. At the end of this "new lead" the copyreader places the brief dispatches telling what Washington, London, Rome, Berlin, and other world capitals think of the news from France. The result, with the dispatches correlated and coördinated, is a story about a column and a half long, which the copyreader has edited out of many pages of news bureau copy. There is a subhead above each dateline, other subheads have been placed in the body of the main story, a comprehensive headline has been written, and the story is ready to go to press. By the time later editions are nearing, the paper's own correspondents in the foreign field have cabled their stories, and from these a fresh narrative is built up.

This rather complicated process, of course, is not necessary in handling the great bulk of stories supplied by news bureaus. Most of the stories are confined to a sheet or two; or it may be a matter of combining several brief dispatches with the same date-line, or of grouping together half a dozen storm stories from different towns in the same general area, picking out the most strik-

ing story as the "lead," placing a subhead over each of the others, and writing a comprehensive headline.

Where developments rapidly follow one another in any news story, the difficulties of the copyreader increase, as he must keep his story up to date by including the new developments.

**Copy of Local Origin.** — Copy that originates within a newspaper office presents different problems. It is first hand copy, as yet a stranger to the editing pencil of a copyreader, and therefore more care must be used in its examination, as every possible type of error must be watched for. It also calls for a store of information of a different kind. Where the copyreader who edits telegraphic copy must keep himself informed on national and international events, the "local" copyreader must concentrate on local affairs; he must be familiar with the topography of his city, its streets, institutions, buildings, and peculiarities; he must be thoroughly conversant with the policy of his own newspaper on all public questions; he must know local history, and names, and initials, and factions, and dignitaries, and news currents, and likes and dislikes; his judgment on the relative values of local items must be good. If he has been a local reporter, he is in a better position to read copy on local stories; in any event, he must be something of a rewrite man as well as copyreader, that he may whip into shape defective stories, recast leads, or rewrite an entire story.

The bulk of the local copy is written by the staff reporters and rewrite men, but in many offices the product of the suburban reporters also comes under this designation. Where staff reporters are out of the city on assignments, their copy is handled by the telegraph desk.

Another type of first hand copy is that sent out by the city news bureaus of the large cities. The bulk of this news material consists simply of an unadorned statement of the facts, with no pretense of adroit presentation. Much of it is sent to the rewrite men, who rewrite it into more acceptable shape. Some of it, however, goes to the copy desk in its original form, to be edited.

**Cable and Radio Copy.** — Most newspapers depend upon the Associated Press and other news services for their foreign news. Only the largest newspapers maintain corps of foreign correspondents, who transmit their stories by mail, cable, or radio. Copy from the latter two sources offers interesting problems to the copyreader. Owing to the high cost of transmission, this type of

copy is skeletonized; that is, the articles *the*, *a*, *an*, and like words are eliminated, in some cases two or three words are combined into one, and other contractions are made. Thus "not much of a plot" may become "unmucht plot" in the jargon of the cable, and "from the United States" may be contracted into "exustates."

It is the lot of the copyreader to take such messages in hand and reconvert them into English, a task that requires patience, skill, and alertness. As the contractions and abbreviations are made in the original message to effect a saving of money, it would not do for the copyreader to nullify this saving by constantly cabling abroad for interpretations. It follows that he must have recourse to his wits — and they do not often fail him. Where he is uncertain about the meaning of a passage, he eliminates it; generally a little patience will clear up every word.

Following is a cable dispatch as received in skeletonized form, with the same dispatch as it was decoded, so to speak, in the adjoining column. The two dispatches tell the story of cable and radio editing better than would any number of explanations:

#### ORIGINAL CABLE COPY

(Radio follows same style.)

LONDON, Nov. 8— Date Glasgow stop—Quote one bright spot international situation at moment is assembling Washington conference unquote said ex Premier H H Asquith addressing large gathering here tonight quote conference will belie all hopes if doesn't bring about agreed scheme wholesale reduction armaments stop para there three essential conditions to revival financial industrial stability para one drastic economies resolute avoidance policy of adventure two revision reparation provision of treaties three cancellation interallied indebtedness with adequate securities for limitation expenditure on armaments against currency other forms inflation and for removal trade barriers and opening markets unquote

#### CABLE AS EDITED

(Radio follows same style.)

GLASGOW, Nov. 8.— "The one bright spot in the international situation at the moment is the assembling Washington conference," said former Prime Minister H. H. Asquith, addressing a large gathering here tonight. "The conference will belie all its hopes if it does not bring about an agreed scheme for the wholesale reduction of armaments.

"There are three essential conditions to a revival of financial and industrial stability.

"One, drastic economies and a resolute avoidance of a policy of adventure. Two, a revision of the treaties. Three, cancellation of the interallied indebtedness, with adequate securities for the limitation of expenditures on armaments and against currency and other forms of inflation, and for the removal of trade barriers and the opening of markets."

**Miscellaneous Copy.**—In addition to these three principal kinds of news copy there are various specialized kinds, such as items dealing with the markets, society and clubs, the sports,

and the Sunday newspaper features, all of which require a measure of special training on the part of the copyreader. The copyreader who handles news of the grain, produce, and financial markets must know something of their machinery and economic importance. Names, addresses, and social affiliations are vital matters on the club and society page. Records are matters of moment on the sports pages. The Sunday newspaper features, ranging from comics to the best fiction, appeal to a special magazine public and must have characteristic treatment.

Every step of the way, no matter what kind of copy he handles, or whether he is on a morning, afternoon, or Sunday newspaper, the copyreader must make accuracy, speed, alertness, vigor, and common sense his watchwords.

## CHAPTER IX

### SECTIONAL STORIES

#### I—WHEN SPEED IS VITAL

**Leads and Adds.**—It is a common practice in newspaper offices, when press time is near and speed is desired, to send news stories from the copy desk to the composing room in short sections, or "takes." Sometimes these sections are as short as a single paragraph. Generally they comprise a page of manuscript. Each consecutive portion of a story thus sent to the linotype machines is called an "add" and each "add" is numbered and bears a guideline or "slug" so that the printers who make up the newspaper pages have a guide in assembling the story. The first section of a story thus handled would be the "lead." Then the other sections would follow thus: Add 1, Add 2, Add 3, Add 4, until the end of the story.

Suppose the story were slugged "Fire." "Send it running—there isn't much time," would be the order of the head of the desk. The copyreader would send it to the composing room in the following order: Lead Fire (it need not be marked "lead," but simply released as the city editor marks it: "Fire—8 and 2 heads"); Add 1 Fire, Add 2 Fire, Add 3 Fire, Add 4 Fire, Add 5 Fire, etc. When the type reaches the makeup man at the forms, he simply follows these guidelines in order to put the story together accurately. The guidelines are written at the top left hand corner of each piece of copy that is sent "running" and at the bottom of each sheet the copyreader writes the word "more" and draws a ring around it, as a symbol that the story is not yet finished, that there will be more "adds." When the last "add" has been sent to the printer, the story is closed with the usual closing mark.

**Inserts.**—Suppose that the copyreader has sent to the composing room a story on which he later receives additional matter that he desires to place in the body of the narrative. He marks this new matter Insert A, making the endorsement at the upper left hand corner, and at the end he writes End Insert A. Thus, if

the insert is to be placed in the body of the story slugged "Fire," the copyreader would write at the upper left hand corner of the insert text the words "Insert A Fire" and at the end of the insert "End Insert A Fire."

If the insert is long, and in more than one section or part, the first section would be marked Insert A; the second Add 1 Insert A, the third Add 2 Insert A, and so on, and at the end would come the usual closing words — End Insert A Fire.

Suppose there is more than one insert to be made. The first would be Insert A, the second Insert B, and the third Insert C. Or, instead of A, B, C, other symbols may be used, such as Insert X, Insert Y, Insert Z.

Suppose Inserts A, B, and C have been sent to the composing room and then the copyreader is given additional information that is to go ahead of these three inserts. He would mark this new matter Insert X, to avoid the confusion that would ensue if it were marked Insert D, in sequence.

In all cases where inserts are to be made the copyreader must obtain a proof of the story affected and, at each point where an insert is to be placed in the body of the text, must draw a line from text to margin, write the words Turn Rule for Insert A, Turn Rule for Insert B, or Turn Rule for Insert C, and "ring" the instructions.

**New Leads.** — Sometimes a newspaper is forced to make over a story because there have been new developments of such significance that a new lead is necessary. In this case the copyreader sends the new matter to the printer marked New Lead, such as "New Lead Fire." Then he obtains a proof of the story as first sent down, "kills" the old lead, and corrects the remaining type to conform to the new lead. This remaining type is called a "pickup," due to the fact that it does not need to be reset, but can be used after being corrected, and the copyreader marks the top of the proof where the old lead was "killed" thus: Turn Rule for New Lead. At the end of his new lead he writes: End New Lead — Rule to pick up Old Story as Corrected.

A new lead and a substitute or "sub lead" are identical and are handled in the same way.

If there is more than one section or "take" to a new lead, the sections are marked as follows: New Lead Fire, Add 1 New Lead Fire, Add 2 New Lead Fire, and finally End New Lead Fire.

Some newspapers use the words New Intro, Sub Intro, instead

of New Lead and Sub Lead. Intro, of course, is an abbreviation for introduction.

**Bulletins and Precedes.** — Suppose that it is desired to place some special text, such as some black type enclosed in a border — a “box” — at the head of a story. Such a piece of copy is called a “precede” and is marked: Precede Fire, or Lead All Fire. At the end are written the words: End Precede Fire; Rule for Lead. The same practice is followed in regard to the placing of the heavy black-faced news bulletins. The first bulletin would be Lead All Fire; the second Add 1 Fire Bulletins, the third Add 2 Fire Bulletins. If it was desired to insert a bulletin, the slug would be Insert A Fire Bulletins.

**Letter A, A Matter, etc.** — Suppose that there is a story on the desk on which some information has been gathered, but which as yet has no lead. Some prominent citizen has died, for instance, and the reporter has written the story of the man’s career, but has not yet finished writing the details of the death — the “spot” news lead. How would the copyreader handle the story of the man’s career in the absence of a lead? He would write, at the upper left hand corner of the first page, the words “Letter A Jones” or, in some newspaper offices, “A Matter Jones,” and then “Turn Rule for Lead” or “Lead to Come.” The printer would understand by this that the Jones story still lacked a lead and that Letter A, or A Matter was merely a later section of the narrative.

Additions to Letter A Jones would be marked Add 1 Letter A Jones, Add 2 Letter A Jones, etc. Inserts would be marked Insert X Letter A Jones, Insert Y Letter A Jones, and so on, to avoid mixups in the type. When the lead came, it would be marked “Lead Jones” or “Lead All Jones” and ended with “Turn Rule for Letter A.”

In some cases the marks Letter A and A Matter are not used at all, but instead such pieces of text are marked Career Divisional, Funeral Divisional, etc., etc., and take a special kind of headline called a divisional headline. On one newspaper the little divisional headline is the one column hairline box, but there is a great variety of these headlines. In the case of a big murder story the copyreader might have the Lead story, a Police divisional, a Capture divisional, a Career divisional, a Wife divisional, and any number of others. Adds and inserts to these divisionals are marked just as in other cases. The divisional heads are used to “dress up”

the page, to improve its appearance, and also in the interests of tidy news classification. The divisionals are arranged in the order of their importance when the copyreader or news editor makes up the story.

**General Cautions.** — Never end an add or an insert in the middle of a sentence. Cut off the split sentence with the scissors and add it to the next piece of copy belonging to the story.

Try to end each add with the end of a paragraph.

Always watch the add and insert marks to be sure they are in sequence.

Be sure to correct the text of your story, or of your inserts, so that the matter does not repeat facts already used, or contain contradictions.

Be sure that you indicate on the proof, or in the text of the story, the place where each insert is to be incorporated.

It is to be understood that this marking system is only one such system and that the systems vary on different newspapers. For example, some newspapers use the designations First Add, Second Add, Third Add, writing out each designation in full, and the same with inserts. On the copy desk of one large newspaper there is no formalistic marking of adds whatever. Instead the story is merely sent "running" to the composing room according to folio or page numbers, which the copyreader watches closely. Thus the Fire story would be handled as Fire—#1-2; 2 Fire, 3 Fire, 4 Fire, etc. Here, of course, the word "add" is understood. The system here described is one of the simplest observed in action, hence its choice.

## II—HANDLING A SECTIONAL STORY

**The System in Operation.** — On this and the following pages will be found a typical news story that has been "dissected" to show the manner in which such stories are sent "running" or in sections to the composing room. The story is reproduced in proof form, each section still bearing the guidelines and add and insert marks, together with explanatory text.

In this example the process of handling a sectional story has been reduced to its simplest terms. In cases where such stories are long and involved there may be eight or ten inserts, scores of adds, and other units to be assembled.

TUT #1

# CARNARVON DIES 2 MONTHS AFTER FIND OF PHARAOH

Note the guideline and headline number, indicating size of headline desired — the No. 1, or largest one column head. This headline was written on a separate sheet of copy paper and may have gone to the printer in sections as did the story. It was written on a separate sheet because, while the text of the story goes directly to the linotypes, the text of the heads, calling for larger, different type, goes to the headsetters or head machines.

## Succumbs to Blood Poison Following Thrilling Exploit in Valley of Kings

## STORY OF AN INSECT BITE DOUBTED BY THE MYSTICS

## Curse of the Ancient Egyptians Believed to Have Been Vis- ited on Englishman

## MARIE CORELLI'S WARNING

## Legends Say Secret Potions Guard Crypts of the Nile's Ancient Monarchs

TUT #1

Note the guideline. This is the lead of the story, the first section to be sent to the printer by the copyreader. Note manner of indicating continuation.

CAIRO—(Special.)—The Earl of Carnarvon died at 2 o'clock this morning. He was conscious almost to the end. His death was caused by blood poisoning resulting from the bite of an insect, with the later development of pneumonia.

MORE

**ADD 1 TUT**

Here is the second section, and again the guideline. As the lead section was in the nature of a bulletin, note how the copyreader indicated the break between the lead and Add 1 by means of a 1-em dash at the end of the former.

The death of the Earl of Carnarvon comes shortly after the culmination of the exploit that brought him chiefly into public notice — the discovery of the rich tomb of the Pharaoh Tut-anhk-amen in the Valley of the Kings in Egypt by the archeological expedition which he headed.

While the press of the world was still devoting no small amount of its space to the notable contributions to the world's art and history which Lord Carnarvon and his fellow explorers had uncovered came the news that he had been suddenly stricken down and was lying seriously ill in Cairo from the bite of an insect.

**INSERT A TUT**

By the public at large the misfortune which the earl had met was regarded as a lamentable incident typical of what might happen in a tropical clime such as that of Egypt. But to the credulous students of Egyptian mysticism the news did not come as a surprise just two months after Carnarvon entered the inner tomb containing Tut-anhk-amen's mummy.

**The Curse of the Pharaohs.**

Even before Lord Carnarvon was stricken with blood poisoning, announced as due to an insect bite, there had been talk of the curses laid by the ancient Egyptians with mystic incantations on any who dared disturb the sleep of a Pharaoh. After he was stricken, the old legends spread, and hundreds were to be found, not before superstitious, who were ready to believe that the old Egyptian curse had fallen on the rich and famous Englishman.

There were some who even questioned whether it was an insect that had dealt him the poisonous stroke. It was suggested that he might have touched some poisoned object in the tomb itself, set thirty centuries ago to revenge the dead king on any who might disturb his rest.

**MORE**

Shortly after the copyreader had sent his original "Tut" story to the printer, odd new information arrived about the "curse of the Pharaohs." He decided to insert this in the midst of his story as a unique feature, so he marked it as indicated, and the text was inserted at this point in add 1.

**ADD 1 INSERT A TUT**

**Warned by Marie Corelli.**

This is Add 1 Insert A—another odd feature worth using. Note the manner in which the conclusion of an insert is marked.

Marie Corelli, the noted writer, recently declared that she called the attention of Lord Carnarvon to the beliefs of Egyptian mysticism, and also expressed herself as not surprised at an accident occurring to "those daring explorers who rifle the tombs of dead monarchs." She quoted from an ancient book on Egyptian history which gave long lists of the treasures buried with some of the kings, among them "divers secret potions inclosed in boxes in such wise that they who touch them shall not know how they come to suffer."

**END INSERT A TUT**

Lord Carnarvon was first reported ill on March 19. His wife started by airplane from London to his bedside in Cairo, but was brought down at Paris by an illness that seized her in mid-air. She finished the trip by boat and rail, arriving to find her husband somewhat better. He was unable to fight off the poison, however, and soon suffered a relapse. This was followed by pneumonia.

**MORE**

The old story, as it was before the insert arrived, is resumed. The insert was made between paragraphs of Add 1, so here we have the concluding paragraph of Add 1 and the beginning of Add 2. Note the all-important guideline.

**ADD 2 TUT**

**Spent \$100,000 in Quest.**

Lord Carnarvon was born in 1866 and succeeded his father in the earldom in 1890. His mother was a descendant of the famous Lord Chesterfield, author, statesman, and man of fashion. His father, the fourth Earl of Carnarvon, was British colonial secretary under Lord Derby.

Lord Carnarvon is survived, besides his wife, by a son and a daughter, the former holding the title of Lord Portchester, who last year married an American, Catherine Wendell.

**MORE**

Another section of the story, the concluding one. Now read over the text and note how the various sections, sent to the printer separately, and later assembled with the aid of the various guidelines, dovetail into a coherent, readable narrative. Also review the add and insert marks and note the closing mark, indicating there will be no more sections.

### ADD 3 TUT

He was reputed to have spent more than \$100,000 maintaining the expedition which finally uncovered the Pharaoh's tomb last December, after seven years of fruitless excavation.

The tomb, which contained an unprecedented quantity of objects of the greatest historical value, as well as the undisturbed sarcophagus of the Pharaoh, is said to have been the richest find ever unearthed in Egypt.

#

Revert now to the lead of the "Tut" story — six lines of type that may be considered independently of the rest of the story. Suppose a later dispatch arrived from Cairo — a dispatch a bit more detailed and circumstantial, and with a greater degree of interest. It would be an easy matter to eliminate the original dispatch and substitute the newer — one would simply "kill" the early dispatch in proof, indorse "Turn rule for New Lead" at the beginning of Add 1, pick up the type comprising the adds and inserts, add it to the new lead, and the trick is done. And there we have the method of handling the "new lead" or "substitute lead."

### III — GUIDELINES

**Each Story Must Have a Name.**—A proper understanding of the use and vital importance of the guideline is absolutely essential. The guideline or "slug," as it is sometimes called, is really the name of the story, and fulfills much the same functions as does the name of a person, even to enduring throughout the lifetime of the story.

Take a simple example, as it occurs on a morning newspaper. It is early in the day. A friend of the paper calls up and informs the assistant city editor that there has been a riot near a huge industrial plant which is tied up by a strike. The executive at once makes an entry in his assignment book of the facts thus made available and promptly baptizes the future news story "Riot."

The reporter who investigates the story receives his assignment under this name and, when he completes his investigations and begins to write, he indorses it upon each page of his copy, thus: Riot — Browne; 2 Riot — Browne; 3 Riot — Browne; 4 Riot — Browne, and so on until the last page.

**Keeping Books on the News.** — When the assistant city editor schedules his stories to his chief, or to the editorial council, he refers to this particular story as "Riot," and so it is entered upon the written schedule that he turns over to the head of the desk.

The makeup editor, when he makes up his schedule or inventory of stories for the entire paper, also lists the story as "Riot," and when he maps out his pages for the printer it is by this name that the riot story is assigned its position in the paper and its headline.

**The Printer and the Guidelines.** — Guidelines also are supremely important to the printer. Consulting the page schedules which have just been sent to the composing room by the makeup editor, he finds that a story bearing the guideline "Riot" is scheduled for the eighth column of page one, and that it is to bear a No. 1 headline. He promptly goes to the galleys of type which have been corrected in accordance with proofroom and composing room practice, and looks for a story which bears the guideline "Riot." This obtained, he goes to the headline galleys and looks for a headline bearing the guideline "Riot." That is the manner in which he assembles headline and story correctly.

The makeup editor checks the accuracy of the makeup by comparing his page schedules, filled with guidelines and headmarks, against the pages filled with type. The guidelines on the separate page schedules guide the printer, the executive, and the copyreader to the several stories as placed in the forms, this in case some checking or changing is necessary. And the same "Riot" guideline travels through every edition of the newspaper, through all the mutations and vicissitudes of the riot story, from expansion to trimming and even to the possible "killing" of the story for a substitute, in which last event it becomes the "Subst. Riot" or "Substitute Riot" story.

Suppose the story does not "die" with the day, but continues to be an urgent news story for several days or weeks. It keeps its name or guideline throughout: "Riot." That will be its name as long as the story continues to be worth newspaper space.

**Guidelines Must Have Meaning.** — Besides being an integral and necessary part of the newspaper mechanism, guidelines or story "slugs" must have meaning, significance. The neutral or meaningless guideline is to be guarded against. Thus a story bearing the guideline "Smith" would have practically a meaningless name. Such a name, confronting the news executive who

is reviewing and summarizing his news stories to the editorial council table or to the managing editor, would fail to evoke any particular memory; it might not evoke any memory of the story at all. The same story bearing the guideline "Suicide" or "Sui," however, could not fail to produce the necessary reaction. This is important, because if a story is not significant enough to remember it is hardly worth using.

Some newspaper slugs or guidelines are so old and so frequently used as to be almost historic in import. Thus "Pol" is the inevitable political story guideline, many papers use "Wash" for their Washington lead, and there are many like cases.

**An Important Aid to Editing.**—One of the important duties of the copyreader is to preserve the newspaper sanctity of these guidelines. He cannot alter a guideline; it is handed down to him and he must keep it intact. If he sends down the lead of his story marked "Riot—#1 Head," then follows it with "Add 1 Fight," "Add 2 Labor," "Add 3 Riot," "Add 4 Fight," and "Labor—#1 Head," it is pretty safe to assume that he will face trouble and delay his paper until the mess is unscrambled. All sections of the "Riot" story must bear that significant guideline: "Riot."

Use of guidelines extends even to such pictures, maps, diagrams, boxes, and tabulations as may accompany a story. Thus certain pictures, captions, and picture text may be marked "3 col. cut, with Riot"; certain tabulations, with their box heads, may go to the printer marked "2 col. box, with Riot," and certain subsidiary stories, provided the riot story is large enough to warrant them, will be indorsed somewhat like this: "History, with Riot—2 head; Career, with Riot—2 head"; and so on and so forth to the end.

The merits of this method are obvious. It enables the proper assembling of any given story and all its allied features, and this orderly grouping is an essential of good newspaper editing. Readers "like to know where to find things in the paper," and invariably prefer the newspaper that makes its news most accessible.

PART III  
HEADLINES



## CHAPTER X

### HEADLINES

#### I—THE PURPOSE OF THE HEADLINE

**Headlines and Art.**—A good headline is a work of art, a picture of an event, of something that has befallen humanity, done in bold, swift, telling word-strokes, the omission of even a single one of which would blur the effect. It does not transcend the bounds of the story it announces and summarizes; it is sympathetic; its economy of words creates a compelling dynamic force. Properly written, it adorns and dignifies a story; improperly written, it destroys. Its composition offers a difficult form of literary art, because its metes and bounds are so narrow, rigid, and unchangeable, and yet some of the greatest news stories the world has ever read have been set forth adequately within those boundaries, and with an expenditure of as few as from twelve to twenty words.

Headlines have reached their greatest degree of development in the United States, where they are the foremost salesmen of the day's news. It is in this country that they have attained their greatest vigor, their highest form, and their greatest variety as to typography. English newspapers have their characteristic headlines, but they are much more subdued, reserved, and conservative than the American kind. The headlines of continental Europe are rudimentary, comprising merely titles for the articles that follow. South American headlines to a large extent are modeled after these. In Australia the morning newspaper carries the typical English headlines and the evening newspaper inclines to the American style.

American headlines "sell" the news by summarizing it in the fewest possible words, adroitly arranged and conveying a decided impression of understanding, polish, force, and action. They execute their mission so thoroughly that it is possible for one to read little except the headlines and yet keep informed to a reasonable extent as to the world's affairs.

**The Place of the Headline.**—The place of the headline in the general scheme of the newspaper is easily fixed. Picture, if you can, a solid page of small type such as newspapers affect, unrelieved by pictures, subheads, or headlines. It is unattractive, lifeless, and to the casual glance not worth reading. Now picture the page as it actually appears, with its pictures, subheads, and headlines. It has form, symmetry, beauty. It is not only readable by reason of the added elements, but it is so attractive as to be tempting. It lives, and the headlines are the main factor in making it live. They organize, emphasize, and grade news.

But that is not the whole story. Headlines are in themselves interesting, entertaining, and good to look at, and comprise as vital a feature of the newspaper as any of its news or editorial text. Much hard work goes into their composition, and much talent, and they must justify their existence, as the limelight beats upon their narrow, cramped quarters more fiercely than it does upon any other portion of the paper.

Headlines as a whole divide themselves into two classes: those that use many words and strive to epitomize all the news contained in the story, and those that use few words and try to pack in only the vital kernel of news. The two schools of headline thought divide precisely on these same lines. The former school believes that the headline should leave little or nothing to the reader's imagination, and its exponents favor long headlines with many divisions, each giving additional information. Headlines of this kind may run as long as one third of a column. The latter school believes that the headline should lure the reader into the article itself and that it need not tell all the contents.

## II—"COUNTING IN" A HEADLINE

**The Copyreader's Domain.**—The width of a single newspaper column does not afford much room in which to gambol with the alphabet; it will accommodate only a few letters and symbols, only two or three short words cast in unyielding metal. Yet this scant area is the copyreader's domain. The reporter creates the story; the copyreader creates the headline. He is under the necessity of writing a headline that will fit symmetrically within the width of the column and he is under the duty of writing the best headline of which he is capable.

First he must mentally summarize the vital facts in his story, the facts that belong in the headline; then he must weave these

A FRONT PAGE SHOWING HOW DISTINCTIVE HEADLINES DIGNIFY AND EMPHASIZE THE IMPORTANT NEWS OF THE DAY AND, IN EFFECT, ORGANIZE AND GRADE ALL NEWS ACCORDING TO ITS URGENCY AND GENERAL INTEREST. AN IMPORTANT PART OF EDITING.

Note the type contrasts and the manner in which they bring out news distinctions. The page exemplifies an extremely effective system of newspaper makeup, both as regards news-stand sales and distribution to homes.

facts into the most telling combination of words that his vocabulary and ingenuity will yield; he must employ his imagination, his knowledge of synonyms and antonyms, his learning, and his familiarity with current events; lastly — and there is no alternative — he must make word and phrase slip easily into the narrow space between column rule and column rule. If his lines are too long, they cannot be set in type; if one line is short and another the full width of the column, an ugly effect is produced; if all the lines are too short, the headline is again defective.

There is a way of keeping the headline within the proper dimensions. Copyreaders call it "counting in," and it might be considered the master formula of the craft, as far as mechanical processes are concerned.

It consists merely in considering the letters and spaces that go to make up each line of a headline as so many units of space, and counting them as such. Thus each letter of the alphabet, with the exception of M, W, and I, is counted as one unit and the gap between words as half a unit; M and W, being "fat" letters, are  $1\frac{1}{2}$  units in width, and I, a "thin" letter, counts only half a unit.

Armed with this simple formula, a copyreader can safely go into any strange newspaper office, "count in" the standard headlines that it uses, and write corresponding headlines of his own. In fact, the first act of a copyreader upon entering such an office is to clip, mount on cardboard or paper, and "count" the headlines that are in use; he is then prepared to write any given headline at a moment's notice. After he has worked for some time with the headlines, the counting process becomes almost automatic. Some copyreaders "count in" by beating a noiseless tatoo with their fingers, each finger counting as a letter or space. Here is a concrete application of the formula with the exception that the opening between letters and words is greatly exaggerated to admit of the counting details:

**F I E L D   M A R S H A L**       $12\frac{1}{2}$  letters and spaces.

**W I L S O N   B U R I E D**      12 letters and spaces.

**I N   H E R O ' S   T O M B**       $12\frac{1}{2}$  letters and spaces.

The headline as it appeared in type:

# FIELD MARSHAL WILSON BURIED IN HERO'S TOMB

The subsidiary portions of the headline, called banks or decks when they comprise more than one line of type and crosslines or keylines when they consist of a single full line, are counted in after the same fashion.

The counting process is not infallible, however. The student copyreader should remember, for instance, that the single quotation mark is preferable in headline writing, as the "double quotes" (" ") occupy a full unit of space, and, if they fall at the beginning of the first line, cause an awkward, unbalanced appearance. Figures, too, may be "fat" and eat up space in one family of type and they may be "thin" and throw out one's calculations when another family is used. Quirks like these make it essential for the copyreader to know thoroughly the various kinds of type used by his newspaper, how far they will "stretch," and how much they will contract.

In all cases headlines should be *counted in and written word for word and line for line as they are expected to appear in print*. Except where "filler" items are being handled, all headlines must bear the guidelines of the stories to which they apply and also the headline number or other description of the style desired. Filler items do not carry guidelines. Where the more important stories are being handled, the headline is written on a separate sheet of copy paper; in the case of "filler" items, the headlines generally are written on the same sheet as the item.

### III—FORMS OF HEADLINES

**Typing the Headlines.**—Typographical forms assumed by headlines are not as numerous as might be imagined. Following are a few familiar examples, together with the descriptive terminology that goes with each:

A. Top line centered in one column; crossline full column width; two banks, or decks, of two and three lines respectively, in inverted pyramid form :

|  |
|--|
| <h1><b>SHADES</b></h1> <hr/> <h2><b>To Be Dark in Fall.</b></h2> <hr/> <h3><b>Black, Congo and Autumn Brown Popular in Footwear.</b></h3> <hr/> <p><b>Oxfords Have the Call With Men,<br/>But High Shoes Will Come Into<br/>Their Own in Winter.</b></p> |
|--|

B. Top line full width of column; two two-line inverted pyramids:

|  |
|--|
| <h2><b>OLD CROW STILL LIVES—</b></h2> <hr/> <p><b>Sergt. Watson's "Typographical Error" Results in Death of Cow.</b></p> <hr/> <p><b>People and Talking Bird Have Contest on Kedvale Avenue.</b></p> |
|--|

C. Drop or stepped lines:

|   |
|---|
| <h2><b>FEAR FOR SAFETY<br/>OF MISSIONARIES<br/>IN QUAKE AREA</b></h2> <hr/> |
|---|

D. Two drop lines at top; two inverted pyramid banks; crossline width of column :

## AQUITANIA GIVES UP ITS SODA FOUNTAIN

---

Liner's Recent Innovation Drew  
Much Unkind Comment and  
Little Patronage.

---

## RARE ANIMALS FROM INDIA

---

Museum of Natural History Gets  
Finest Collection of Its Kind  
Ever Assembled.

---

E. Three drop lines at top; bank set in form of hanging indentation :

## \$112,935 LEFT BY WIDOW WHO MADE MYSTERY OF LIFE

---

Avoiding Relatives for 42  
Years, She Had Wandered  
From One Boarding House  
to Another.

---

F. Three drop lines set in capitals and small letters; four line inverted pyramid:

## Fate of Americans in Japan Will Be Given by Consuls

State Department Orders Of-  
ficials at Nearby Asiatic  
Points to Proceed to  
Quake Zone.

G. Four drop lines at top; two inverted pyramids; two drop lines in lieu of the familiar column width crossline:

## EYE-WITNESS TELLS GRAPHIC STORY OF THE GREAT 'QUAKE

News Writer Escapes from  
Stricken Tokio with First  
Authentic Account

## HOW DISASTER FELL ON JAPANESE COAST

Earth Rises and Falls in  
Waves As Buildings  
Totter and Fall

H. Inverted pyramid top, three lines; inverted pyramid bank:

# LAST SCHOOL GRAFT CASE DISMISSED

Legal Fiasco Ends as Bills Are  
Stricken From Records  
of Criminal Court.

Another type face in form of inverted pyramid top:

# 27 QUAKES AGAIN HIT STRICKEN CAPITAL

---

## I. Boxed headlines, of which the following is a sample:

**AMERICAN LEGION  
OF INDIANA WANTS  
VETERANS TRAINED**

The copyreader, as a means of indicating the manner in which these varying headline units are to be set by the printer, uses the following symbols:

For a centered line ¶ ¶. Thus:

**¶ STATE JOINS FIGHT ¶**

For an inverted pyramid: \/. Thus:

Bishop Fisher of India Tells  
of Problems Confronting  
Other Sex

For a hanging indentation: ]. Thus:

WAS FOREIGN MINISTER  
[ IN GOVERNMENT OF  
SOUTH CHINA RE-  
CENTLY DEPOSED

For stepped or drop lines: \ \ . Thus:

WU TING-FANG,  
NOTED CHINESE  
LEADER, DIES

#### IV—"DIGGING OUT" THE HEADLINE

**Writing Ideas into Headlines.**—Thus far only the mechanical processes of writing the headline have been considered. The next important phase is the development of a method of extracting the vital news from an item and compressing it within the limits available. This is an easy matter for the professional copyreader. By the time he has read a news story he has, as a general rule, formulated a headline and needs only to transfer it to paper. But the beginner faces difficulties. His entire training has been in the direction of expanding his thought, yet now he is under the necessity of contracting it; there is no alternative. This process must not be allowed to become purely mechanical if the best results are to be attained. The importance of writing ideas into headlines, and of writing them coherently and intelligibly so that any average reader may understand what is meant without first reading the story and then reverting to the headline, cannot be overemphasized.

Consideration of the various news factors that enter into headline writing is helpful.

The "action" of a story, what has just happened, is by far the most important idea to get into a headline, as it is this element that reflects the drama of human life, its most interesting phase.

Next comes the "feature" of the story, its one distinguishing characteristic, which is headline material second only to action. Every good headline contains both the news and the feature of the story.

Some stories, however, lack action, or the action is sluggish. In this case the most graphic and important fact available furnishes the foundation for the headline.

There is a fourth kind of story to be considered: the story that narrates a "second chapter" of one previously printed. The headline for this kind of story must convey the "second chapter" or follow-up idea, although that does not prevent it from being an action headline.

There are numberless combinations of these four basic ideas—the action, the feature, the plain statement of fact, and the "second day" angle—to be observed in the headlines. Most stories have many phases of action and many features. Many carry all

four basic ideas in their text. Some have only a single motivating idea to justify their use, or a single feature. The headlines reflect all these things.

Green Mountain, Vt.—Lightning today decapitated and felled the statue of Miles Standish, hero of the Pilgrim fathers, that stood in the public square here.

Even the student copyreader should have no trouble in formulating a headline that will extract every news element of value from the story. The action is simple: something has been wrecked by lightning. The feature is apparent: the thing that has been wrecked is a statue of Miles Standish. It is this that makes the item worthy of a few lines of newspaper space. Substitute "barn" for "statue of Miles Standish" and the story is valueless. Putting the headline material together, we have: a statue of Miles Standish has been wrecked by lightning. The compression of this material into a headline of proper length is simple:

### *Miles Standish Statue Wrecked by Lightning*

But all headlines are not achieved quite as easily as this. Where there are many phases of action and many unusual and interesting things to draw upon, the wealth of headline material may become bewildering. In these cases it becomes the copyreader's problem to choose the most interesting elements for his headline. An indication of how this is accomplished in a variety of cases is supplied by the following brief items, selected for the simplicity of illustration offered by them:

Eliminate one feature word — the word "wooden" — from the accompanying story and it becomes valueless as news, a commonplace not worth any newspaper space. The varied action of the story is plain. The dog bites a boy and is tied so it can be watched. It then dooms itself by biting its owner in the left leg. But the owner merely

Newark, N. J.—A dog owned by Felix Carbone bit a boy and the health office ordered the animal tied up for observation. As Felix was carrying out the order the dog bit him in the left leg. Felix only smiled. It's a wooden leg. The dog was shot.

smiles, as the leg is wooden, and the dog is shot. Obviously the headline must set forth the fact that the dog decreed its own death by biting its owner's wooden leg. Therefore:

### **Dog Dooms Self by Nip At Owner's Wooden Leg**

Oddity makes both news and headlines. Reverse the facts in the item reproduced herewith and the story loses its oddity—in other words, its feature. It is the fact that the auction bidders ignored the art works to bid for a ton of coal that gives this story the right to occupy a bit of newspaper space. If the bidders had ignored the coal to bid upon the art works, there would have been no item. So the headline is formulated as follows:

### **Auction Patrons Spurn Art Works to Bid on Coal**

The next story offers another phase of headline writing. Well-known names are good headline material. In the majority of stories names are inconsequential, but if the name of Irene Castle is eliminated from this one, it loses its general interest, as the action in itself is trivial.

Substitute the name of Robert Smith, blacksmith's helper, for that of Irene Castle and note how the story decreases in news value. It becomes plain that Irene Castle's name must be used in the headline:

### **Irene Castle Injured as Show Horse Tumbles**

As names become well known through newspaper use, the necessity for using them in full in headlines disappears. Who, even

Dover, N. J.—Sèvres vases, rare paintings, tapestries, and the like were thrown aside today by bargain hunters when a ton of pea coal made its appearance at an administrator's sale. The ton finally was knocked down for \$22. The buyer paid \$3 to have it carted to his bin and established a new high level for pea coal.

Ithaca, N. Y.—Irene Castle, in private life Mrs. Robert E. Treman, this morning was caught under her falling horse, a hunter being schooled for the New York show, and her collar bone broken. Physicians say she will have to cancel fall engagements.

after the lapse of years, does not know the identity of "T. R."? Miss Mary Garden becomes merely "Mary" or "our Mary" during the opera season; Henry Ford is easily identified in the headlines when referred to merely as Ford, and no given name or initial is needed to identify Edison. The same rule holds good in connection with the polar

Nome, Alaska. — Capt. Roald Amundsen, Norwegian explorer, has abandoned for this year his plan for an airplane flight from northern Alaska across the North Pole to Spitzbergen or Grant's Land, but plans to hop off next spring, it became known today with the arrival here of the coast guard cutter Bear from Point Barrow.

explorer mentioned in the accompanying item, and the headline follows naturally:

### ***Amundsen Puts Off Dash To North Pole by Plane***

Sometimes a single phrase in a story "makes" the headline, and the alert copyreader will search for these few telling words, which frequently paint a picture for the reader that no amount of labored description could achieve. In the story accompanying this paragraph it is apparent that the words "crying bandit" should go into the headline, together with the twenty-two arrests and the fact that the man has been jailed at last, despite his weeping. The headline, with all this information compressed to the proper space, reads as follows:

### ***"Crying Bandit," Arrested 22 Times, Gets 60 Days***

It is obvious that the figures comprise the most important news

in the next story, owing to the fact that they set forth definitely a new world record for airplane speed. As the aviator was not widely known until after he had made this record, his name may be omitted from the

Jacob Buske, arraigned before Judge Joseph La Buy today on a larceny charge, was sentenced to the House of Correction for sixty days and fined \$10 and costs. Buske, arrested twenty-one times before on charges of larceny and burglary, is known as "the crying bandit" because of his laments following each arrest.

Turin, Italy. — Lieut. Brakpapa today in an airplane flew at a speed of  $336\frac{1}{2}$  kilometers (about 209.9 miles) per hour. This is said to be a world record. The previous record of 208.223 miles an hour was made by Sadi Lecointe, a French aviator, on September 26, 1921.

headline and only the important action chronicled. While it is not the best practice to begin a headline with a verb, the drama of the aviator's achievement, together with the necessity of getting the big facts before the reader at one glance, makes the following headline acceptable:

### ***Flies 209 Miles an Hour, Sets New World Record***

Here is a case of graphic presentation in a headline of all the facts available in a brief news story. Such cases are not rare and explain in part how the roving eye of the casual reader is enabled to absorb such a large volume of information even though he may not read the text that accompanies the headline. The headline for this item:

### ***Accidents in U. S. Kill One Every Six Minutes***

While the use of abbreviations in headlines is not regarded as good practice, exceptions are made in the case of abbreviations the meaning of which is not to be mistaken, such as U. S., G. A. R., Y. M. C. A., and a few others. Some newspapers sanction the use of the abbreviation N. Y. for New York.

At the left is an item that offers a new problem for the beginner in headline writing. It has two phases of action — plowing and milking — and one big, all important feature — the ages of the persons in the story — to be packed away in the narrow space of a one column headline. This is how the three news elements were neatly taken care of:

Detroit. — Careless America's toll of accidental deaths during 1926 was 70,526, a life snuffed out every six minutes, according to a report of the National Safety council at the annual congress here today.

Abrams, Wis. — Mrs. James Bell, 106 years old, milks seven cows daily for exercise, and her husband, 108 years old, plows for the same reason. The couple have just celebrated their eighty-ninth wedding anniversary.

### ***Man, 108, Plows Field; His Wife, 106, Milks Cows***

The accompanying story increases the headline problem slightly by offering three phases of dramatic action:

Addison Jones, 3216 Wentworth avenue, angered when his proposal of marriage was rejected yesterday by Miss Lucille Sheppard, 3154 Indiana avenue, shot her in the left arm. Policeman Philip Duncan was slightly wounded during a struggle to get possession of Jones's revolver.

The man has been scorned by a woman; angered, he shoots her; when a policeman arrives, he offers battle and wounds the latter. Following is the headline in which

the copyreader told the entire three phases of action in six words.

### *Spurned, Shoots Woman, Then Wounds Policeman*

Not all news items chronicle action that has just taken place. Here is a brief "second chapter" story, typical of many that give additional information about stories that happened the day before or even further in the past. These are called "second day" stories in newspaper offices and they call for "second day" heads. The story reproduced in connection with this paragraph illustrates this point. Its headline conveyed the "second day" effect as follows:

Cumberland, B. C.—The death list in an explosion in a mine of the Canadian Collieries Dunsmuir, Ltd., here Wednesday rose to seventeen yesterday with the finding of the body of a Chinese in the débris. Three of the dead were white men and fourteen orientals.

### *Death Toll by Blast In Canada Mine is Now 17*

#### V—HEADLINES ON THE LARGER STORIES

**When Details Grow.**—Even the beginner can write acceptable headlines on items like these, as there are few details to confuse him, and he is confronted only with brief narratives in which the news or feature element is unmistakably prominent. It is when the details multiply that difficulties increase and confusion arises as to which statements are proper items for the headline. The tendency is to attempt to pack away too much, to view the story from the wrong angle, or to waste headline space with trivial factors. Sometimes the beginner is so befogged by a moderately long story that he cannot write any headline at all, for lack of a fixed mental process by which he can reduce the story to its most valuable news element.

Yet the average story can easily be stripped down to the things essential for the headline if a little thought be exercised.

Take the ordinary story reproduced at the left of this page as an example. With a pad and pencil at your elbow, read it through.

In view of scores of pedestrians and autoists who lined the railings of the Randolph and Washington street bridges, Policeman Charles Gainor yesterday pulled out of the water an unidentified man who had leaped into the river. His efforts were of no avail, however, for two hours later the man died in the Iroquois Memorial hospital of exposure.

The man, about 45 years old, from whose clothing all marks of identification had been removed, climbed up on the rail of the Randolph street bridge and plunged into the icy water.

Persons attracted by the shouts of the bridgetender saw the man come to the surface and begin swimming, apparently attempting to reach the bank.

He made little headway, however, and he was carried by the current toward the Washington street bridge. Policeman Gainor ran under the bridge and jumped into a rowboat, reaching the struggling man just as his head sank beneath the water. He pulled him into the boat and took him to shore, where he was carried to the hospital.

The man was unconscious when taken from the river, and he died without regaining consciousness.

At the Central undertaking rooms, 422 South Clark street, efforts to identify the body were unavailing. All tailor marks had been cut from the clothing, which was of poor material, and there was nothing in the pockets which would lead to identification.

Then jot down the facts that you consider worthy of being placed in a headline. Suppose the notes read about as follows:

Unidentified man.

Jumps into river.

Loop bridges—crowds.

Policeman to rescue in boat.

Efforts vain—man dies.

Tried to swim to safety.

Current too strong.

Brought to shore—too late.

Obviously here are far too many items to be fitted into any headline of the width of a single column. Which ones, then, may be eliminated without material loss of news? The man is unidentified, so there is no significant name to carry any news; the policeman's rescue failed, so this is a negative element; the man's own struggle also had a negative result. Eliminating these factors, there remains only

this positive action for the headlines: man jumps into river; loop bridges; crowds; victim dies later.

With the text of the story reduced to these few essential words a headline almost writes itself: "Man jumps into — River as loop — Crowd watches." But this headline omits the essential news of his death, which leads to the following attempt: "Jumps in river — As loop crowd — watches; dies." This time the headline tells the news of the story, but in a flat, commonplace, and awkward way. How can it be improved? "Leap" is a more vigorous action word than "jump"; "leap to death" is even more

striking. It tells what took place in a dramatic manner and should comprise the first words of the perfected headline. Therefore the first line of the headline stands:

## **LEAP TO DEATH—**

The natural question of the reader who has not as yet read the story at once is, Where? From a skyscraper? The natural answer is, No — into the river; so the question may be answered in the second line of the headline by the words:

## **IN RIVER — — — —**

There is a third phase of action still unaccounted for. The man leaped from a bridge in Chicago's crowded loop, with scores pausing to look and scores hurrying on unawares — a dramatic feature that should not be denied the reader.

So the second line of the headline is finished and the third formulated by the addition of this element:

## **— — — — VIEWED BY LOOP CROWDS**

But the headline has not yet told the identity of the victim, if known, and the lower part, or bank, is yet to be written. Going back over the original notes, it is found there is a choice of material, but possibly a statement of the fact that the victim is unidentified will bring some friends to the morgue to claim him. So the bank becomes:

## ***Unidentified Man Dies in Hospital***

The completed headline now reads:

## **LEAP TO DEATH IN RIVER VIEWED BY LOOP CROWDS**

## ***Unidentified Man Dies in Hospital***

The vital facts necessary to the headline may be extracted from

any ordinary news story by this method. It is simply a matter of eliminating the details and limiting attention to the important action that took place. Nor need the copyreader limit himself to drawing upon the "lead" of the story for his headline facts if better material is to be found lower down in the story.

## VI—How HEADLINES MAY BE IMPROVED

**Headlines Must Have Snap and Finish and Urgent Appeal.** There should be no padding by the use of unnecessary words, no arrangement that the average reader cannot understand at a glance. They must convey not merely the news, but its quintessence, and they must adorn the story into which they expect to lead the reader's attention. If they are to be effective, they should shoot fast and straight. Headlines that do not conform to most of these conditions will harm a story instead of helping to "sell" it; if the headline is stupid, the reader is warranted in assuming the story may likewise be stupid; if the headline tells nothing, possibly the story also is a vacuum.

Experienced copyreaders rarely have any trouble in formulating the one headline that fits the story in hand; it is a matter of habit with them to pick the graphic, dynamic words and phrases. But the beginner is likely to accept the first headline that meets space requirements and let it go at that. He need not do this. He can take his crude, commonplace, and awkward headline, and, by the telling use of more picturesque words and more apt constructions, transform it. All that he needs is a good vocabulary and the alchemy of the imagination. If he makes use of these to "work over" his headline he will be surprised to see his baser language transmuted into a species of verbal gold. This is the whole secret of improving headlines.

The following seven headlines, all written for the same brief news story, give a clear idea of this transmutation process, each representing a slight growth in action, clarity of thought, finish, and appreciation of the quaintly humorous spirit of the story.

- Harding given — once over by — 5 small boys.
- Harding gets — looked over; — O.K. by kids.
- Max talks to — Harding; calls — him "all O.K."
- Harding suits — kids; critical — visitor pleased.
- Boy delegates — give Harding — O.O. and O.K.
- Five boy critics — O.K. Harding — As good fellow.
- Harding's O.K., — he'll do, say — 5 youngsters.

Another example of the evolution of headline ideas, possibly even more graphic, is supplied by the following series based on a much longer story, loaded with many more details:

New hotel to — Feature church; — Censor affairs.  
Management will bar — Dancing and cards.

New York erects — Unique 17 story — Church-Hostelry.  
Higher moral tone — For guests aim.

Hotel-church to — Make Broadway — Home for quiet.  
17 story structure to — Replace tabernacle.

Dancing banned — At new church — Hotel in Gotham.  
Seventeen story structure — To be built soon.

New York visitors — Assured safety — In church hotel.  
Guests supervised, cards, — Dancing forbidden.

Bars cards, dance — At church hotel; — To pick guests.  
Preserves moral tone — By strict supervision.

No dancing or — Card playing — At this hotel.  
Guests supervised and — Moral tone assured.

N. Y. hotel bars — Cards and dance; — Contains church.  
Will hand-pick guests of — Any denomination.

Dancing, cards — Barred at new — Church-hotel.  
Management to censor — Guest lists.

Bar dance, cards — In churchgoers' — Hotel in Gotham.  
They want a solemn — Atmosphere.

Hotel taboos — Dancing, cards; — Censors guests.  
Church and missionaries — To entertain travelers.

Blue laws will — Reign in newest — Gotham hotel.  
Cards and dancing barred — Among church guests.

Jazzless hotel — Furnishes haven — To weary souls.  
Blasé New Yorkers — Not invited.

Here's safety — Isle for guests — Of moral lives!  
Hotel-church is Gotham's — Latest plan.

Gotham hotel — To pick guests, — Ban cards, Dance.  
Inn, church, and school — All in 17 stories.

As it happens, each of these headlines is the work of a different student copyreader; but all are based on the same set of facts, and it is apparent that the writer of the worst headline in the exhibit, by developing his ideas at the expense of a little work, could have written the best one.

## VII—A HEADLINE WRITER'S GUIDE

**Rules for Headline Writing.**—Copyreaders have been writing headlines for a great many years—the American headline began to assume its present form under the news pressure of the War of the Rebellion. Throughout the years, as newspaper practice developed and took form under the exigencies of handling the news of an increasingly busy world, various rules of good practice were formulated and various traditions arose and were sanctioned by the greatest editors and the greatest newspapers. Following are some of these things that every professional copyreader knows and that every student copyreader should know:

1. Never divide a word or a hyphenated name between lines. Annoying to reader and needless. A horrible example:

**DIPHTHERIA FA-  
TAL TO ONE; EPI-  
DEMIC GROWING**

2. Avoid beginning a headline with an infinitive. Dull and needless.

**TO WAGE BATTLE  
ON HIGH TAXES,  
LANDLORDS SAY**

3. Do not begin a headline with a verb unless there is no other way to phrase the news. A headline should be as near a complete sentence as possible; should, in any event, make complete sense; and where a verb beginning is used there is generally no identification, no fixing of responsibility:

**LAUNCH WAR ON  
FURTHER WARS  
IN KALAMAZOO**

4. Wherever you *do* find it absolutely necessary to start a headline with a verb, start the bank of the headline with the subject of your verb. Thus:

**Pacifists confer to  
insure peace**

5. Tell the news, as much of it as you can jam into the space. Be definite, specific, thorough. Do not write:

**KILLED AS JAM  
OF LOGS BREAKS;  
INJURIES MANY**

Make it:

**10 DIE, 12 HURT,  
AS LOG JAM ON  
RIVER IS BROKEN**

6. Write the feature, as well as the news, into the headline if at all possible. Not:

**MAN KILLS WIFE  
WITH REVOLVER,  
MAKES ESCAPE**

Make it:

**MAN KILLS WIFE,  
HIDES BODY IN  
ICEBOX, ESCAPES**

*Shoots Helpmeet as    or    Dog barks warning,  
She Cooks Meal                              Bares tragedy*

Note how one of these banks, or decks, amplifies the facts set forth in the top lines, while the other describes an entirely new feature—the dog's barking. All headline banks follow these two general directions. Avoid awkward and abrupt breaks in sense and divided words in writing these banks.

7. Abbreviate when necessary, but only when necessary and only when abbreviation is unmistakable as to meaning. As a matter of fact, there are generally better methods than abbreviating. Such well known abbreviations as Y. M. C. A., G. A. R., etc., are of course approved and often indispensable.

8. Write each line of the headline in such fashion that it will stand alone and make complete sense, if necessary. Easier to read and understand.

***POPE CROWNED;  
BLESSES 200,000  
OUTSIDE CHURCH***

9. Use active, not passive, verbs; use short, vigorous words; use expressions with force and motion; write headlines that "picture" the story:

***MOVIE MURDER  
SUSPECT SLIPS  
THROUGH TRAP***

NOT:

***POLICE FAIL TO  
GET SUSPECT IN  
TAYLOR MURDER***

10. Avoid awkward verb endings.

AWKWARD:

***TRACTOR EXPERT  
ATTACK ON FORD  
CAMP LAUNCHED***

BETTER:

***TRACTOR EXPERTS  
LAUNCH ATTACK  
UPON FORD CAMP***

11. Be sure to get the one big distinctive feature of the story in the headline:

NOT:

***MRS. LONGWORTH  
WINS MULE RACE  
AGAINST RIVALS***

BUT:

## **MRS. LONGWORTH WINS MULE RACE WITH WASP'S AID**

12. Do not write heads so fanciful, so loaded with metaphor and allegory, that none but yourself will understand what you are trying to say. Fanciful heads that are easily understood are to be encouraged, as they lend zest to the newspaper's columns.

Here are two poor ones; try to puzzle out their meaning: "Beau Brummel Sleuth Chilled in Stokes Blast"; also, "Clara K. Booth's Lure Put Her Love on Ice, Says Hubby."

Here is a good one, referring to the burial of the former German empress:

## **POTSDAM SEES THE DEAD PAST BURY ITS DEAD**

13. Avoid beginning headlines with figures and like symbols wherever possible, but when figures enable you to pack more news and essential news into the headlines, use them wherever you please. Avoid double quotes; they destroy the balance of the headline. Omit the period in ending the top lines of a headline; also at the end of the crosslines. End each bank or deck with a period. If you can pack two important phases of news in your top lines, dividing them with a semicolon, that is good headlining.

14. There is a type of story that is spoiled by a straight news headline. It is a feature story, either humorous or pathetic, that depends upon its climax for its effect. If the headwriter places the climax in the top lines of his headline, there is no need for the reader to continue on into the story. This applies only to feature stories.

15. Count in every line of every headline you write and do not release it until you are sure it can be set — that it will be neither too fat — that is, have too many letter spaces; nor too thin — that is, have too few. Always write your headline copy line for line as you wish it to appear in print. Here is a headline made defective by a thin middle line:

## **2 BELTS CHANGE OWNERS IN BOXING BOUTS**

16. Avoid the articles *a*, *the*, *an*, etc., in writing headlines, but do not be fanatical about it — use them if they add anything to the headline:

## **LINCOLN'S WORDS “A LIVING HOPE,” PERSHING SAYS**

17. Never use the past tense in a head — use the historical present so that all newspaper text gives the idea of immediacy. Note the lack of action in the following:

## **RALLY DAY WAS MARKED BY M.E. CHURCH SUNDAY**

18. Don't editorialize; that is, do not express an opinion or draw a conclusion of your own in a headline; opinions of others, if ascribed to their source, may be used.

19. Don't try to be funny unless the story is funny. Make your headline appropriate to the subject and spirit of the story.

20. Avoid all awkward or involved expressions, just as you would in writing or correcting a story. Here is a poor one: “**Ex-Sailor Denies Now Killing Aged Woman in Store.**” And here is another: “**Police Say Priest Woman Slew Shot Boy Ten Days Ago.**”

21. Make your headlines say something. Don't say:

## **DEBATING NOW LEADING TOPIC**

But be specific, and definite, thus:

## **DEBATE TONIGHT ON ENDING WARS STIRS INTEREST**

22. Never repeat in the banks a word or words used in the top lines. Get a synonym. An example of poor headlining:

**DEBATES NOW  
LEADING TOPIC  
AT UNIVERSITY**

*Debaters face scrap  
in hot debates*

23. Don't pad out the headline with unnecessary words; hunt around in the story for more news to boil down, if you have any room left.

24. Avoid the use of the word "in" as a verb, as:

**VETS IN FIGHT  
TO GAIN BONUS  
FROM CONGRESS**

25. Make it a cardinal rule to write only straightforward, simple news headlines that will surely be understood by all readers. Write a headline to fit your story and do not strain in an effort to compose a fancy head such as you have seen and liked in print. The fancy heads come spontaneously when they are any good at all, and no amount of straining will get them. The natural headline that fits the story is the best one, whether it be fancy or plain.

26. Write your news headline so that it, as well as the story, answers every reasonable question of the reader: what, who, when, where, how, why?

27. For a first day story, write a first day headline; for a "follow" or second day story, write a second day headline.

28. Limit your headline to the facts in the story; anything beyond this is misrepresentation.

29. Mix brains with your work; think; do justice to yourself. The story is the reporter's product. The headline is your product. Make it the best headline of which you are capable.

30. A dull, wooden headline, without life and motion, has killed many a good story. It is called a "label head," because it has no more character than the label of a tomato can. Headlines with overworked expressions are also worthless. Here is a label head : "**Finish With First Stage.**"

31. Headlines should be written with an eye to mechanical beauty. Every rule of grammar and rhetoric also applies to them.

32. Where you have a headline of more than two parts or units, do not make one read into the other ; do not make one a continuation of the other. Make each unit complete in itself.

33. Use names, numbers, places, and like elements where they are important news features. Roosevelt, Taft, Wilson, Lloyd George, Babe Ruth, Dempsey, Pershing, Foch, Coolidge -- these names are news. Sometimes, too, it is important to refer to the loop, to the Gold Coast, to Broadway, to Greenwich village, to the west, east, north, or south side, or to the suburbs in a headline. Let news judgment govern you.

34. Try always to find the magic words that will make your headline the best of the day. Many times the story will give you the necessary words. "Mystery," "masked men," "man in silk mask," "girl in black mask," "Eddie the Immune," "Auto vampire," "perfume bandit" — these are some fair examples, but each new story offers its possibilities.

35. Avoid "Says," "Plans," "Will," "Urges," and like verbs as headline beginnings. They fix no responsibility and are over-worked to such an extent as to be practically meaningless :

**SAYS \$1 CAPITAL  
IS ENOUGH TO  
GET MARRIED ON**

And :

**CLAIMS MAN SHE  
WED ALREADY  
HAD ONE SPOUSE**

Also : "**Will Endeavor to Have Restraining Writs Dissolved.**"

Note the defective setting of the headlines, owing to the copy-reader's carelessness in counting in the middle lines.

36. Headline writers follow the same style of spelling as reporters and each newspaper has only one style; unless simplified spelling is authorized, do not employ it:

**HOT CHASE THRU  
STREETS FOR AL-  
LEGED BURGLAR**

37. Negative heads are bad news heads. Things that do not happen are not news:

**TWO WIDOWS NOT  
TO DROP DAMAGE  
SUITS VS. CITY**

38. Beware of provincialisms and awkward twists in language, as exemplified in the following "fat" headline:

**ROSE CLELAND OF  
HERE HONORED AT  
NORTHWESTERN U.**

Also: "Four Posse Men in Indian Hunt Lost."

39. Beware of double meanings and misplaced or unconscious humor in the wording of a headline: "Woman and Girl Found Murdered By Lonely Road."

40. There is such a thing as overcrowding a headline with facts until it becomes nearly meaningless: "Prison to Take Boy Girl Wed to Save."

It will be found that these rules, so far from hampering headline composition by their number, when once mastered will apply themselves to the work in hand almost automatically, and will greatly expedite the writing of good headlines.

PART IV  
MAKEUP



## CHAPTER XI

### MAKING THE NEWSPAPER'S PAGES ATTRACTIVE

**Every Detail Mapped Out.** — The manner in which a good newspaper arranges its news articles, pictures, cartoons, and other material is deliberate, not accidental. Every detail of position and effect on every page has been thought out; nothing is left to chance. The process is called "making up" the paper. Each piece of copy, each headline, is typed either according to the understood style of the newspaper or according to special instructions as it leaves the copy desk for its journey into print. While the printer is setting this matter in type, the makeup editor is allotting space to the huge volume of material. Makeup editor and printer then meet in collaboration at the page forms in the composing room and work out such incidental problems of makeup as may arise while the news items are being neatly packed away in the chases. In some newspaper offices the copyreader also goes to the forms to aid in the art of making up, to cut and trim his own stories, and to see that the proper headlines are used and the proper captions assembled with the pictures he has handled.

The makeup editor aims at both effectiveness and beauty. To give some insight into the art of makeup, the following classified list has been made of the means that makeup editors employ to "brighten up" the pages intrusted to their care.

**General Principles.** — *The rule of contrasts* is the one most frequently employed to give effectiveness to news matter. Headlines set in straight, black type are alternated with headlines set in the lighter, slanting italics; with boxes of varying widths, or with cuts. Large type and small are brought into effective contrast, or capitals and small letters.

*White space* in the midst of a sea of type always is effective. It is procured by means of "drop" headlines, with the white area on either side; by means of inverted pyramid headlines, with white space on either side; by means of the hanging indentations in both

heads and text — more infrequently in the latter; by means of subheads which break up the text; and by double leading news articles.

*Short filler items* — the shorter items and their headlines — serve materially to brighten up the pages. Good examples may be found by contrasting two first pages — one with its columns filled with long stories only, and the other bearing a considerable number of short items. The latter is the more attractive.

*Cartoons*, pictures, comic strips, freak headlines of varying width and depth, numberless special and unusual features limited only by the resourcefulness of the editorial force, add interest.

*Advertisements*, set artistically by the printer and often splendidly illustrated, do their share in enlivening the makeup, both intrinsically and by curtailing the space to be filled by the body type of the newspaper. The full page filled with type, even when well illustrated, often is not one half so attractive in appearance as the page that has its share of display advertising. The makeup man always welcomes the advertisements, as the space they take up enables him to achieve a more artistic effect in the space remaining. Among other things an illusion of brevity is created.

**Rank of News Pages.** — Page 1 of any newspaper of course is its most important page, the place for its best news. Next comes page 3, because it is the page that the eye naturally seeks when the reader opens the huge sheets. Then come page 2, the turn page, and the odd numbered pages, which naturally invite the eye in preference to the evenly numbered pages, which are to the left. In cases where a newspaper has a "second front page," generally the last page of all, or the first page of a second section, this takes high rank as to news importance.

Many makeup editors avoid continuing or "jumping" page 1 news stories to page 3 and other odd-numbered pages on the theory that these pages should be reserved for fresh stories. The "jumps" are run on even-numbered pages, with subsidiary headlines that may either duplicate those on page 1 or take an entirely different news angle. Some of the New York newspapers avoid placing "jump" stories at the top of columns, preferring to "sink" them to the bottom of pages with minor one or two column headlines.

**Rank of News Columns.** — News columns have rank as well as news pages. The last or right hand column of page 1 is the posi-

tion used for the most important story of the day. Next in rank is column 1. The last column is called the "turn" column, as stories that begin there naturally turn to the first column of page 2 and need no subsidiary heads or "jump" lines to continue them. This is the only column of page 1 in which the "jump" or continued lines are never used.

Early newspapers made column 1 of page 1 the position of honor and allowed a long news story to spin its length in succeeding columns of the page. Use of the streamer lines and folding of newspapers into small compass so that many could be displayed on news stands caused this position of honor to be transferred to the last column.

Columns of inside pages rank in numerical order, with column 1 reserved in each case for the most important story.

"*Streamer*" Lines.—"*Streamer*" lines nowadays top the first pages of many newspapers, even the small ones, but their general use is a comparatively recent development, enforced in the first instance by the pressure and importance of world war news. The war showed them to be such a potent factor in street sales that many newspapers have continued them. The old rule was that a "*streamer*" or "*banner line*" never was to be used unless the story was of surpassing importance, and the theory was, as it is regarding all unusual headlines, that if the *streamer* was abused by overuse it lost its effect when the "*big*" story came to hand. In newspaper offices the terms "*streamer*" and "*banner line*" are rarely if ever used. The more prosaic term "*line*" is employed, coupled with a specific designation, such as 7 column line, 8 column line, 5 column line. Type for streamers ranges all the way from 36 to 180 point\* in size, but the general range is from 96 to 120 point. New York and some other cities are showing a decided drift away from huge type for the streamers, and some of them are using simply three lines of comparatively small capital letters across the top of page 1. This system has its advantages—the casual passerby cannot absorb free of charge the big news of the day, as he can in the case of the larger streamers, at a single glance. He must buy the paper before he can con over even the exciting burden of its top-of-the-page lines. Following are some observations:

*Streamer* lines generally run the width of the first page — seven

\* A point, in type measurement, is  $\frac{1}{72}$  of an inch. An em is the square of any size of type. An en is one half of an em.

or eight columns — but there is no set rule, and they often are a fewer number of columns wide.

The eight column line for the top of page 1 is the one most generally used and its general range is from 96 to 120 point type.

The general rule is to write lines in such fashion as to convey only the most urgent news—they are straight news headlines, in other words—and there is little chance for a line of a purely feature nature unless it is exceptionally good. The following are two excellent examples of feature lines that were accepted: "Ask Me! Ask Me!" cries Mabel" (used in regard to Mabel Normand during the earlier phases of the Taylor murder investigation at Hollywood) and "Foch on Wagon while in U. S." The latter explains itself. The straight news line must bear an active verb, and passive verbs positively are forbidden; there is no objection to beginning a line with an active verb, owing to the brevity of the space available. The line always must be so clear as to be unmistakable in meaning even to the most casual reader.

There may be more than one line at the top of the page. Hearst papers frequently use three or more lines. On some papers as many as five are used on a big day. Where two lines are used, the first generally is of large capitals and the second in a smaller italic letter—say 48, 60, or 72 point. Many times this subsidiary line will be from four to seven columns wide and on a different story from that on which the main line is based. One paper that used five lines had one capital line above its name; two lines in capitals below the name and dateline; and two smaller lines, respectively in italics and capitals, running seven columns each.

There are many types of freak lines. One newspaper formerly had its name plate shortened so that it could run one big line or a series of lines by the side of the plate. Another newspaper ran three capital and lower case lines by the side of a huge cut of a hand at the top of page 1; each line dealt with a different story. Then, in addition, there was a large line in capitals below the dateline on page 1 to cover the lead story.

Many times newspapers separate the lines with ornaments stretching across the page, such as tiny stars or flags. It also is possible to set three or four words of a line in huge capitals, such as 120 point, and then finish the space with two short lines of smaller capitals, such as 48 point. Again, a line may be broken in the middle with smaller type, or even, in cases of extreme freaking, it may be broken several times.

In the case of top-of-the-page lines as well as in the case of the lesser headlines, the most frequent contrast effected is that of the straight, black capitals with lower case or italics.

On some newspapers (*The Chicago Daily News*, for example) the drop head is separated from the line by a cutoff rule and repeats as nearly as possible, for the reader's guidance, the text of the line. On other papers the text of the drop head covers an entirely different angle from that covered by the streamer and it is a violation of rules to repeat the streamer text, other than to amplify it in different words.

A line may have a drop head, sometimes also called a "reader out head," of any size dictated by the needs of makeup — one, two, three, four columns or larger. Many times the drop portion consists of both a large cut and a large headline leading into the principal story of the day.

Sometimes there may be a line across the bottom of page 1, generally freaked by alternating large capitals with a few breaks in upper and lower case. At times, for a drastic change, the line is in handwriting, or Old English, or Abbey text.

Lines are not by any means confined to page 1. Many newspapers use a line on every important page as a means of "dressing up" the page and making it more attractive. This is particularly true of stories that cover much space, or that have many angles to be covered. These inside page lines vary greatly in size and may run eight columns of small capitals — say 36 point — or lower case in width. Sometimes they are part capitals and part lower case. Other times they are inclosed in boxes the width of the page. In these cases the drop heads "read out" of the line and do not repeat its text.

The sport pages generally have typical lines and there is a wide variety of freak lines to be noted in the treatment of serial stories. The favorite seems to be large capitals alternated with smaller lower case sections.

In Sunday newspaper and magazine makeup, the line is more widely used than on daily newspapers, except that it is of smaller type and has more variations. To prevent a story from turning in solid type at the tops of columns, thus presenting a dead appearance, Sunday editors generally write lines to cover the entire space available, whether two or eight columns, or they may have engraved heads made, with box borders or without, to serve the same purpose. These lines make for better makeup and greater attrac-

tiveness. They "blanket" an entire department, cuts and all, under one head. At times the head will have a news angle and again it will be merely a label; at times part of it is in 24, 30, or 36 point capitals and part of it in upper and lower case one half this size — say in the case of a signature. Or there may be more than one line of upper and lower case to fatten out the capital line.

**Headlines.** — The most familiar device for lending attractiveness to the news pages with the aid of the headlines is to alternate italic heads with straight black letter heads. Small heads also are alternated with large ones, or lower case heads with capital heads.

Good judgment and the exigencies of makeup alone limit the size of headlines. Two, three, and even four column headlines are not infrequent, although generally speaking a large two column headline is about as large as ordinary practice will go. Sometimes such a headline will consist of two or three lines of capitals and a one column lower case bank; again it is made up of two lines of capitals for the top and two three or four line decks of lower case in inverted pyramid form. And, where very large capitals are employed, frequently there is no deck or bank whatever, but simply two or three drop lines, or three capital lines in the form of an inverted pyramid.

The most important of the one column headlines in general use naturally divide themselves into three classes: the one line capital top, with a range from two banks and a crossline to a dozen banks and two or three crosslines; the capital top with two or three drop lines and one or more banks; the three or four line capital top with one bank. A few newspapers use only a single word for the top line of the head; this is centered on one column and then varying numbers of decks or banks follow. There are endless variations of all these descriptions and the same applies to the minor headlines, ranging clear down to the single crossline, or the single crossline with a two line, bold face, machine set bank.

There are a few newspapers in the country that do not set their headlines in capitals, but use all upper and lower case letters. The claim is that this makes for greater readability and attractiveness. The top lines set in capitals, however, have come to be accepted as the standard.

Most metropolitan newspapers have a certain larger set of headlines that is used only on page 1; smaller heads are used on the inside pages. Examination in most cases will disclose typical



page 1 and typical inside page headlines, but the rule is variable and oftentimes the larger heads may also be used inside. Some years ago the practice was rigid.

The general rule is to work the larger headlines toward the tops of columns with the longer stories, and the smaller headlines, with the shorter stories, toward the bottom of the page; but where a headline carries one or more banks the makeup editor always considers it worthy of a position above the fold, either at the top of a column or under a picture layout. Such headlines never are run at the bottoms of the columns.

Headlines of all kinds are always given plenty of white space to increase their display value; that is, they are "leaded out" with generous quantities of leads between each head unit and the dashes. This greatly enhances their effectiveness to the reader.

There is a system of makeup which is known as "circus" makeup. When this system is used the headline type literally is "jazzed" into all sorts of shapes, and all sizes are called upon. There will be a cartoon, news pictures, and even a few comic pictures, all crowded into one page. One paper using "circus" makeup adds red and blue headlines to the "jazzed" type.

Some headlines are engraved; that is, as their text does not change and they are label heads, they can be set up in type or drawn by artists and cast in metal for long continued use. These generally are heads for permanent departments.

Most society, sport, and market pages have their characteristic headlines that are not used elsewhere in the paper.

Where it is the custom of a newspaper to write full column width drop lines for headlines — a custom that copyreaders easily drift into — the makeup man takes pains to avoid running heads of the same size side by side, as their text would give the appearance of merging into a puzzling two column head. Where such heads are stepped, as intended, no such confusion can result.

The practice nowadays is to set all except the streamer headlines on the linotype machine, or, in the case of the more ornamental heads, on the Ludlow typograph, which casts sizes of type ranging up to 48 point. The streamer lines are set by hand, but there is a device on the market consisting of a metal bar on which metal type letters of a special shell-like form are slipped by means of a groove arrangement. Some newspapers use this device on the strength of its claims of quicker action.

Sometimes the makeup editor will have a lucky night on which

he will obtain stories so directly opposite to each other, or so alike, that he can use a "twin" headline. In this case, as an example, he can stretch one two column headline over both stories, give each story the usual drop head, and run the stories side by side. Or he can group a number of short, headed stories under a larger head; or string them together by giving each a subhead and topping off the lot with a news head. Or he can link together three or four stories under a common head — say three or four columns wide.

About the largest type used in one column heads is 60 point.

Care is always taken not to "bunch" all the headlines at the top of a page as this destroys the effectiveness of the entire makeup. Every news item on the page loses in value.

**Cuts.** — The metal engraving of any picture or drawing is known in the newspaper vernacular as a "cut." There will not be any prolonged discussion of cuts in this chapter, as another chapter considers the matter in detail. For the present the discussion concerns cuts as features in lending attractiveness to pages and details as to their handling.

A cut layout consists of one or more pictures, generally more, making an illustration larger than one column in width.

The most familiar cut in the newspaper is the page 1 cartoon, which is variable in size. As a general rule it will be three columns wide. There is no system, however, that compels the use of a cartoon on page 1, and that is why many newspapers occasionally use an exceptionally interesting picture of a news nature there.

The universal rule, approved by the most expert makeup editors, is to run all cuts and layouts one column wide or wider at the tops of columns; they are never to be used below the fold of the paper, or at the bottoms of the pages, as in these positions they lose their effectiveness; are in fact "buried." There are several series or one column comic cuts, however, that are made especially for the bottoms of the pages; comic strips also may be run there; and where a page is devoted entirely to one subject pictures may be placed wherever they will do the most good.

In the placing of picture layouts on the inside pages, the general rule is to favor the odd-numbered pages, where the eye travels naturally when the paper is opened. On many papers it is a hard and fast rule to have layouts for at least pages 3 and 5. Cuts and layouts always classify with the stories they illustrate.

Cuts dealing with different news items never are run side by side, as they "kill" each other if used in this way; that is, each

loses its effectiveness. It is hardly possible to have too many illustrations on hand for makeup purposes.

There is practically no limit to the size of cuts. There has been a tremendous growth recently in the use of  $\frac{1}{2}$ ,  $\frac{1}{3}$ , and  $\frac{2}{3}$  column cuts, the figures referring to their width. These cuts, fitting as they do into the body of the text, add greatly to a newspaper's attractiveness and may be used in any position, regardless of tops of columns. Besides photographs, they may take the form of comic drawings or sketches.

Maps and diagrams of varying sizes serve a useful part in the scheme of newspaper illustration. Some newspapers make it a rule to use at least one map daily.

One kind of cut for which the makeup editor rises and calls its maker blessed is the one column cut, because it is so easily available for dressing up the tops of columns. Stories can be turned beneath it to avoid awkward breaks of type at the tops of columns, or new stories can be started beneath it. It is being replaced to some extent, however, by the one column box story carrying a  $\frac{1}{3}$ ,  $\frac{1}{2}$ , or  $\frac{2}{3}$  column cut. This accomplishes the same purposes and often carries a substantial story to boot.

**Boxes.** — A box, in newspaper parlance, is simply a headline, some text, or both inclosed in a thin box of metal ruling which appears in print as a border. The headline may or may not have a bank. It may be in capitals or small letters; it may run two or three lines; and it may vary from one column to the width of the page. In some cases both headline and text may be inclosed within the box, but the general rule is to box the head and run the text beneath it, with or without an initial letter of larger size. When the box first became popular, it was the custom to box head, text and all, and to make the border extremely fancy; there were borders of stars, flags, dashes, dots, signs of the zodiac, and what not. Generally such boxes were set on the linotype, which brought them into permanent favor. The borders could be set a line at a time with the text. The popularity of this kind of box has practically come to an end.

The little one or two column boxes at the top of the first page are called "ears," for obvious reasons, and are generally devoted to the weather, circulation figures, and edition titles, although some newspapers use them for office announcements or as a means for additional news bulletins. Other page 1 boxes that are regularly used include the headings for the news summaries and the

weather; where there are still others, used for strict news purposes, the rule is to employ a headline type larger than that employed on the boxes intended for the inside pages.

Boxes are used often on "feature" stories carrying small cuts. They also are used on lists of names; lists of dead and injured; any long lists it is desired to feature. They are used many times on long speeches of which it is desired to give the verbatim text; in this case they may stretch over several columns. They are used on special features related to big news stories of the day. The general rule is to use them at the top of the column or directly beneath a cut layout; rarely if ever are they placed below the fold.

Many newspapers use a two column "fudge box" on page 1 for "stop the press news." The "fudge box" is a mechanical contrivance into which linotype slugs telling late news are clamped; the whole device is then locked into the printing press and becomes to all intents and purposes part of the stereotyped plate for page 1, which has been arranged to make room for it. "Fudge box" text generally is set two column measure. The advantage lies in the fact that the newspaper can make speed with it and does not have to recast its page plate.

Boxes carrying headlines consisting of from one to three lines of type, generally lower case, are considered the most attractive to the reader; this refers to one column boxes; the larger ones have a maximum of two lines.

There is no objection to running boxes side by side provided their typing varies. Here an italic type forms a pleasant change from the set styles.

**Divisional Heads.** — The divisional head is the headline used to link together the several units of a long story into one complete whole. It is uniformly a trifle larger than the subhead and deals with some angle of the story other than the specific news lead; such as the detailed career of a prominent man who has just died; the police record of the band of criminals that has just been caught; details of the capture; a list of their offenses. The use of the divisional head is to break the monotony of the long story and to feature its varying angles.

**Subheads.** — Here are some types of subheads observed in newspapers in one day:

Minion bold face lower case, one line centered in column.

Nonpareil bold face lower case, centered in one column.

Minion bold face capitals, centered in one column.

10 Bodoni italics lower case, 1 column, flush to left.

10 Cheltenham bold lower case flush to left (with 10 point text).

18 Cheltenham bold lower case, one and two lines, two column measure.

18 Cheltenham bold italics, lower case, two column measure.

Some newspapers use a two line subhead, both lines flush to the left. Some use a light face capital subhead. There are many variations.

Sometimes, instead of subheads, star dashes or "dinky" dashes are employed to break up the text. A "dinky" dash looks like this: —○—.

**Various Typing Tricks.** — Effects to be achieved by the adroit typing of newspaper text and headlines are numberless, limited only by the ingenuity of the man who "knows" type.

For big leads many newspapers use ten point type to lend special emphasis and importance. This also takes ten point subheads, or twelve point subheads at the largest. The ten point body text may be one or two columns wide. Generally this typing is used on the turn story with just enough ten point type on page 2 to lead into the minion or nonpareil that follows.

Many newspapers that desire special emphasis begin all their page 1 stories with one paragraph of ten point, then gravitate into the body type of the paper.

News bulletins, intended to precede a story to which they relate, or to run by themselves as a list of bulletins, are set in many styles of type. Twelve point is about the largest used and eight and ten point are the most frequently employed. Italic type is not often used for this purpose, as it is not black enough. Cheltenham, Antique, and Bodoni type all yield good styles of bulletins. Italics generally are used in precedes for feature stories; minion italics is a simple style. Explanatory notes are put in agate, with brackets inclosing them. For a news box of a feature nature the combination might be minion italics for the introduction and minion for the body; for an important news box the combination might lead off with Cheltenham, Antique, or Bodoni, followed by the body text in a different type. A standard method of setting lists of dead and injured is: minion bold face capitals for the dead and minion bold face lower case for the injured. But there are numberless changes to be rung on these.

Type often is indented in the body of a story to lend emphasis.

The usual method is to indent each line one em at each end. Where there is a long string of interviews, the hanging indent is used, with the opening name line flush to the left. It is a frequent practice to set short passages of the body text of a story in black-face (minion bold face lower case, for instance) to make them stand out. Several kinds of type and measures are used frequently in feature stories. One such story started with 10 point old style, two column measure, drifted into bold italics, ran around a one column cut, resumed in eight point two column measure, ran again into bold italics, and wound up with a short chunk in combined eight point light and bold face passages.

Where quite long lists, as of names, votes of public bodies, charity donations, etc., are to be incorporated into the body of a story, they are set in various ways. Sometimes it is possible to set them in one half column measure, or even one third column measure; they may be in minion bold face lower case, nonpareil, or agate; agate bold face lower case is used many times.

Initial letters are used frequently in cut text, in box text, in special departments, such as fashions, society, movies, clubs, etc.; they are used sometimes in editorials. They may be of any size not deeper than four lines of the text into which they are mortised: in the case of minion this would mean an indent of four lines; other initials may be two or three lines deep. Two and three line figures may also be used, either in full measure text or an indent, to lend special emphasis. The plain type initial is now used altogether; years ago the illuminated or illustrated initial was used.

Financial and grain market tables and all similar matter are set uniformly in agate type. The lead stories are set in minion or nonpareil; occasionally a lead is set in minion for the first paragraph and nonpareil for the rest of the story.

Every paper has a characteristic method of setting its editorials, its society and club news, its music, drama, and motion picture criticisms, its departments. These also have characteristic headlines.

Signatures of news writers, placed at the beginning of their articles, offer a wide variety of typing, but 10 point type is the largest used for an article in one column measure. Cheltenham bold 8 point capitals make a good signature; 10 Bodoni italics lower case are fancier; 10 Cheltenham bold italics lower case are effective.

**Standard Typings.** — Following is a collection of standard and conventional typings, reproduced according to the accepted style:

**Agate Lists.** — Long lists of names look just as well in agate type, set half measure or "half stick," and much space is saved. In this case the list is in half measure agate:

On the list of honorary pallbearers are leaders in business, musical, and military circles:

|                     |                    |
|---------------------|--------------------|
| Milward Adams,      | Harry J. Powers,   |
| Samuel Insull,      | Eduardo Sacerdote, |
| Herman Devries,     | Max Pam,           |
| John J. Hattstaedt, | Julius Rosenwald,  |
| George F. Dowling,  | William H. Wade,   |
| Curtis Kimball,     | John C. Eastman,   |
| Clarence Eddy,      | John G. Shedd,     |
| Louis Falk,         | Edgar C. Smith,    |
| Philo Otis,         | Victor F. Lawson,  |
| Adolf Muhlman,      | Charles C. Curtis, |
| Frederick A. Stock, | Arthur Bissell,    |
| Titta Ruffo,        | James O. Heyworth, |

Dr. Ziegfeld was born of Lutheran

**Agate and Agate Bold Face.** — A good example of the use of agate type, both light face and bold face, in connection with the larger body type, which in this case is seven point; the sports and market pages use agate extensively for their tabulations:

High school and academy records broken during the meet were:

#### HIGH SCHOOL DIVISION.

220 yard dash [around one turn]—Goodwillie [University High]; :21 2-5.  
 1 mile run—Phillips [Rushville, Ind.];  
 4:30 3-5.  
 Three-quarters mile relay—University High; 2:29 2-5.

#### ACADEMY DIVISION.

880 yard run—Cusack [St. Johns]; 2:00  
 4-5.  
 120 yard high hurdles—Powers [Lake Forest]; :16 1-10.  
 220 yard dash—Kirksey [Allen academy];  
 :23 1-5.

#### Summary of Events

Following is a summary of the events:

110 YARD DASH—Won by Goodwillie [University High]; Dicenzo [Toluca, Ill.], second; Pollack [Pasadena, Cal.], third; Lee [Franklin, Los Angeles, Cal.], fourth; Cockrell [Albin, Tex.], fifth. Time, :09 4-5. [Ties record.]

220 YARD DASH—Won by Goodwillie [University High]; Dicenzo [Toluca, Ill.]; second; Cockrell [Albion, Tex.], third; Avey [Alexandria, Ia.], fourth; L. Thomas [Electra, Tex.], fifth. Time, :21 2-5. [New record for around one turn. Equals world's interscholastic straightaway record.]

440 YARD RUN, FIRST RACE—Won by Guhel [Cedar Rapids, Ia.]; Cockrell [Albin, Tex.], second; Nash [Huntington Beach, Cal.], third; Lovejoy [Long Beach, Cal.], fourth; Moore [Fort Collins, Col.], fifth. Time, :52.

**Box, Initial, Agate.** — There are several lessons in typing in the box below. The introductory type is in minion bold face. The initial is a four line initial. The list is in agate bold face — five and one half point type — which is attractive.

## THE HOME RUN LOG

**C**UBS park continued to be the scene of the most home run activity in the major leagues yesterday, four circuit clouts being registered on the north side. "Bing" Miller of the Athletics, who crowded Ruth for a time last year, got his war club into action. Home runs follow:

|                   |                    |
|-------------------|--------------------|
| Hartnett, Cubs.   | Shanks, Red Sox.   |
| Miller, Cubs.     | Felix, Braves.     |
| Kelleher, Cubs.   | Harris, Senators.  |
| Bottomley, Cards. | Miller, Athletics. |
| Rapp, Phillies.   | Jones, Tigers.     |

It is customary to end such boxes with a line or two of some full measure type instead of agate half measure.

**Italics and Half Measure Agate.** — The next box has a three instead of a four line initial, has its lead set in seven point italics, and ends with a tabulation in agate bold face, set half measure (half column measure) and doubled up with a dividing rule.

## THE NATIONAL GAME

**T**OTAL attendance at National league opening games yesterday is believed to have shattered all records. It topped the mark made a year ago by close to a thousand, according to attendance reports made in the different cities last night. The attendance figures yesterday and a year ago at National league openers follow:

|                   | 1923   | 1922                   |
|-------------------|--------|------------------------|
| At Chicago.....   | 33,000 | At New York.. 33,400   |
| At Cincinnati.... | 30,300 | At Cincinnati.. 27,000 |
| At Brooklyn.....  | 15,000 | At St. Louis... 18,000 |
| At Boston.....    | 16,000 | At Philada. . 15,000   |
|                   | 94,300 | 93,400                 |

**Agate One Third Measure.** — Agate type is extremely useful as a space saver, whether used in the light face or the bold face. In tabulations like that given in the following sample — a tabulation of

a roll call vote — agate bold face set in one third column measure furnishes an attractive display. Note how the total vote is set:

The roll call, which was interrupted time and again by speeches and explanations of votes about to be cast, follows:

## FOR THE BILL.

REPUBLICANS.

|            |           |              |
|------------|-----------|--------------|
| Bailey,    | Glenn,    | Roos,        |
| Barbour,   | Gray,     | N. E. Smith, |
| Boyd,      | Hicks,    | O. W. Smith, |
| Buck,      | Lantz,    | Swift,       |
| Carlson,   | McMurray, | Turnbaugh,   |
| Dunlap,    | Mason,    | Wood,        |
| Essington, | Meentz,   | Wright—23.   |
| Ettelson,  | Mills,    |              |

## AGAINST THE BILL.

## REPUBLICANS.

**Bar,**           **Hamilton,**           **Schultz,**  
**Cuthbertson,**   **Hanson,**           **Searcy,**  
**Dailey,**          **Jewell,**            **Sneed,**  
**Duvall,**         **Joyce,**            **Telford,**  
**Forrester,**       **Kessinger,**          **Van Lent—17.**  
**Haenisch,**       **Marks,**

## DEMOCRATS.

**Boehm,  
Carroll,  
Denvir,**      **Giberson,  
Glackin,  
Hughes,**      **Piotrowski,  
Shaw—8.  
Total—25.**

**Indents and Ornaments.** — An example of decorative typing that can be done on any linotype. The little diamond ornaments are set at the beginning and end of each line as the operator sets the black face type. The same machine does it all. Many newspapers set interesting portions of the text in bold face:

his candidacy and that he has a chance to be elected.

## **NO DEMAND FOR HIM.**

"There is neither a demand for his candidacy nor a chance to elect him, but the schemers who took him into camp hope to make it appear to the country that there is at least opposition to Senator Johnson in California. "They just could not stand it to let him be renominated without opposition."

**New York Subheads.**—Following is another indent, this time for a fancy subhead. Some offices call these "New York subheads." They are set a line at a time with the ordinary seven point text, except that the subhead portion is set in bold face.

Springfield, Ill., April 3.—[Special]—  
Samuel A. Bullard, backed by a coalition  
**Baumann** organization opposing the  
**Defeated at** administration of Mayor  
**Springfield.** Charles Baumann, was elect-  
ed mayor of Springfield by  
3,411 votes over Baumann.  
The complete vote was: Bullard, 13,385;  
Baumann, 9,974.

**Indents for Boxes and Figures.**—It is comparatively easy to indent type for the introduction of one half, one third, or two thirds column cuts, boxes, subheads, or figures. Note the following indent for a figure and accompanying ragtime text.

subcommittee of the legislative and judiciary committee of the state legislature yesterday in the coroner's office.

The subcommittee expressed itself as extremely pleased with the prospects for passage of the bill.

|            |   |
|------------|---|
| <b>224</b> | <b>Deaths<br/>From<br/>Auto<br/>Accidents<br/>in Cook<br/>County<br/>This<br/>Year.</b> |
|------------|---|

**Five Type Variations.**—In five lines below are found five type variations. The signature is in eight point Antique capitals; the first bracketed line in agate bold face; the second bracketed line in plain agate; the rest in minion, or seven point, with the dateline in large capitals and *The Chicago Tribune* in small capitals: Note the display values.

**BY CHARLES DAILEY**

[Chicago Tribune Foreign News Service.]

[Copyright: 1923: By The Chicago Tribune.]

TSAO CHUANG, May 26.—John B. Powell of THE CHICAGO TRIBUNE ar-

**Ten Point Leads.**—Story leads set in ten point type lend emphasis. Some newspapers use this style for all page 1 leads. There are three sizes of type in this lead: seven lines of ten point, three lines of eight point, and the body of the story that follows in seven point. Sometimes only the first paragraph is set in ten point. In this case one line of the second paragraph is so set. Sometimes ten point is used throughout, in the case of "big" stories.

DUBLIN, June 28.—The first shot in the second battle of Dublin was fired at dawn this morning when Free State troops moved to clean up the haunts of the insurgents.

All day the city has been the scene of events no less historic than the 1916 rising against the English. Latest reports put the number of dead at seven and more than twenty wounded in attacks on the strongholds of the insurgents at

**Minion and Nonpareil.** — Market pages generally have a characteristic style. In this case the first paragraph of a grain lead has been set in seven point and the second in nonpareil, or six point type:

Liquidation was on in the grain markets from start to finish. Highest prices of the day were made at the opening and the lowest at the close. Numerous stop loss orders were uncovered on the way down and disgusted bulls unloaded all grains freely. At no time was there more than a fractional rally and at the last wheat was off  $2\frac{1}{4}$  @  $2\frac{1}{2}$ c, corn  $2\frac{1}{8}$  @  $2\frac{3}{8}$ c, oats  $\frac{7}{8}$  @  $1\frac{1}{8}$ c, and rye  $2\frac{1}{4}$  @ 3c.

Efforts to advance the wheat market on account of reports of deterioration in the Kansas crop were without avail. There was a fair sized bulge early in the week, but the trade was very light and it took but little pressure and realizing to start values downward and the finish found the bulls in full rout. Final trades were at losses of  $\frac{1}{2}$ @1c on wheat as compared with the previous week, with corn off  $2\frac{3}{8}$ @ $2\frac{1}{2}$ c, oats  $\frac{7}{8}$ @ $1\frac{1}{8}$ c, and rye  $4\frac{1}{4}$ @5c.

**Boxed Story and Head, Two Line Figures.** — Note the two line figures that give the text below an augmented display value. In this case the text has been set in narrow measure and ruled off with borders.

## Peace Terms Agreed On by Roads and Men

The terms for the settlement of the rail shopmen's strike to which union leaders and rail executives are said to have tentatively agreed are:

1. Return of workers with their former seniority.
2. Men who did not answer strike call will be cared for by roads.
3. Wage increase of 7 cents an hour over scale fixed by Labor Board.
4. Carmen's increase will exceed that of other crafts.

**Two Line Initials.** — In cases where a newspaper uses a quantity of serials and short stories, it often is found advantageous to "dress up" the text with little two line initials and some white space wherever the story reaches a natural break — that is, finishes one angle and takes up another. Following is a sample:

ably weep all over me. And are you or are  
you not going to marry her today?"

**"I** CAN answer that question for you.  
He is *not*," a deep voice assured them  
from the doorway.

**Initialed Headline in Box.** — Another type of one column boxed headline and story. This time the headline has a bank and an initial and a linotype border of stars surrounds headline and text.

The image shows a rectangular area defined by a border of small stars. Inside, there is a large, bold, italicized letter 'C' at the top left, followed by the text "CENTENARIAN IS DEAD IN EAST". Below this is a horizontal line with a diamond in the center. Underneath the line, the text "Mrs. Yerance Enjoyed Good Eyesight Until Two Years Ago" is written in a smaller font. Another horizontal line follows. Below that, the text "RUTHERFORD (N. J.)" is at the top, followed by "July 3. — Mrs. Anna Cadmuss Yerance is dead at her home here, aged 103 years. She was born at Dundee, N. J., June 7, 1819. Until two years ago she was able to knit without eyeglasses." The entire composition is framed by a border of stars.

In all cases where special typing is desired the copyreader writes his instructions plainly on the copy and "rings" them with a circle to prevent any possible confusion with the text itself.

## CHAPTER XII

### MAKEUP

#### I—THE MECHANICS OF MAKEUP

**Narrow Columns Necessary.**—For the reader's convenience each newspaper page is scored off into narrow columns. Small type, such as is used in setting the body or greater portion of a newspaper, is not easily legible when it is used in long lines; the eye soon tires of following the minute characters across the page. When that condition is reached there is incomplete assimilation and mental reactions necessarily lag. Therefore there is sound reasoning behind the narrow newspaper columns, with their short lines of small type. The same typing principle applies to any product of the printing trades.

Columns are scored off on each page by long strips of metal as high as the type itself — .918 of an inch — and a nonpareil in width. A nonpareil is six points thick, or  $\frac{6}{72}$  of an inch. These long strips of metal are known as column rules.

**Eight Column Newspapers.**—Newspapers with a page of eight columns are in the majority. A few have seven column pages—the *Kansas City Star*, for example — and one metropolitan newspaper, the *New York News*, which specializes in pictures, has a five column page of "tabloid" size. Smaller newspapers are of all sizes, having four, five, six, seven, and eight column pages. The number of columns in magazines also varies.

The greater number of the eight column papers confine their columns to a width of  $12\frac{1}{2}$  picas, or 25 nonpareil ems. The type filling these columns is not indented, although the six-point column rule, with its hairline edge, gives all the appearance of a slight indent. The body of newspapers as a rule is set either in 6-point (nonpareil) or 7-point (minion) type, although a few famous old papers still use  $5\frac{1}{2}$  point (agate).

While all news columns are separated by column rules, in making up magazines and feature sections it is a common practice to omit rules and divide off the text with blank slugs, which leave



thin streaks of white space instead of the familiar hairline of the rule.

The length of the column may be said to vary with different metropolitan newspapers, running from 285 to 305 agate lines, with the larger number of papers favoring the latter.

**Dashes and Cutoffs.** — Besides the column rule, there are other means of separating units of text. Each publication has a series of dashes that it employs. The dinky dash is used in the body of an article in lieu of a subhead; so is the star dash, consisting of two or three stars; there are other fanciful forms. Another kind of dash is used to separate subsidiary stories with the same general thread of interest. Lastly, there is a specific form of closing dash for each story. Box text, cuts, and like forms are ruled off from the rest of the text by means of strips of metal, used horizontally across the column, that are known as cutoff rules. There are single and double cutoff rules. The latter generally consists of one quite heavy and one light line. Most papers have a distinctive form of editorial dash, to be used in closing editorials.

The dateline of the newspaper is ruled off from the rest of the page by means of a long cutoff the width of the entire page. This may be either a single or a double cutoff, depending on the methods of the individual newspapers. The first page dateline has cutoffs above and below it, and above this is the title of the newspaper.

**Ready for the Makeup.** — When the printer is ready to make up a page he places a heavy metal frame or chase of proper size upon a composing stone or upon a metal table. Then he assembles the advertisements in proper position, according to page schedules supplied by his superior, puts in the dateline and folio numbers, places the cuts, column rules, and cutoffs, and packs in the news type and headlines. When the chase is filled, he "locks it up" with metal clamps or with quoins, and sends the completed form to the press.

The makeup editor designates the page and position each news item and picture is to have by filling out a diagram or schedule for each page. Every detail of makeup is carefully calculated and drafted out on the schedules, so that the printer, who accepts them as the last word in guidance, may find them unmistakably clear.

Possibly the simplest form of makeup is that of the magazine, in which there are few "broken" columns to contend with and only "blanket" headlines to be considered.

**Making up a Magazine.** — Here is an example of four-column magazine makeup, as drafted out on a schedule blank, that will illustrate the general method followed for each page:

FOLIO 1

|                                       | Headline 4 columns wide |  |      |
|---------------------------------------|-------------------------|--|------|
| The<br>Return<br>of<br>Peter<br>Grimm | Cut 100×3               |  |      |
|                                       | Index<br>2-Col. Box     |  | to 2 |

Oftentimes "dummy" pages the exact size of the magazine page are arranged in the proper numerical order and on these blue print reproductions of the pictures intended for the magazine stories are pasted into position. Later proofs of the type also are pasted in, so that the "dummies" become crude but accurate models of the actual magazine.

Blue print reproductions of illustrations are especially desirable when the illustrations are of an odd shape, necessitating type "run-arounds." The blue prints, pasted in position on the page, enable the printer to set the "run-arounds" accurately.

Where extreme care is desired, both as to text and illustrations, it is good practice to have page proofs taken after the pages are assembled. Proof then may be read on these and all errors eliminated. Rarely are page proofs taken of newspaper text.

Study of any of the current magazines will yield a wealth of suggestions helpful in achieving artistic makeup effects.

**Feature Sections; Blanket Heads.**—There is another simple form of making up with "blanket" heads—that of the Sunday newspaper's feature sections. Here is a society page schedule with the depth of advertisements stated in agate lines:

SOCIETY ON EIGHT COLUMNS

Brides—Cut 105×5

to 5

225

160

120

100

ADVERTISEMENTS

The arrangement of the display advertisements should be noted. The page exemplifies an ideal system that is growing in use.

In actual practice the "Brides" cut would not be drawn to scale, but simply indicated on the schedule as follows:

| SOCIETY ON EIGHT COLUMNS |       |        |      |     |      |
|--------------------------|-------|--------|------|-----|------|
| Brides—Cut 105×5         |       |        |      |     |      |
|                          |       |        |      |     | to 5 |
|                          |       |        |      |     | 225  |
|                          |       |        |      | 160 |      |
|                          |       |        | 120  |     |      |
|                          | 100   |        |      |     |      |
|                          | ADVER | TISEME | ENTS |     |      |

**News Page Makeup.** — Below (A) is a typical section of a news page schedule in which directions are given the printer for the placing of certain stories, the numbers referring to the style of headline desired, beginning with No. 1 as the largest, and the words to the guideline or title of the story:

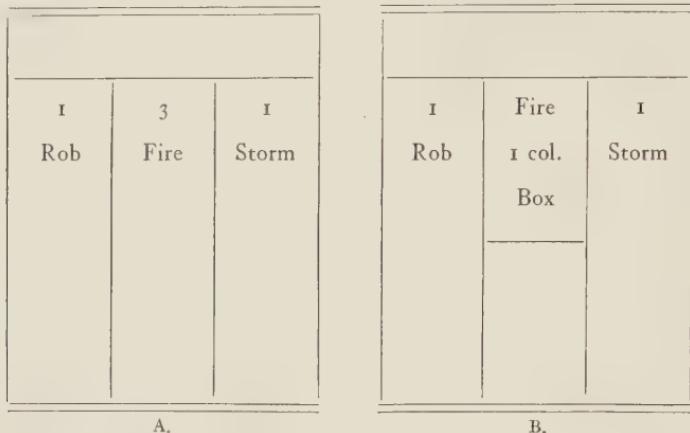
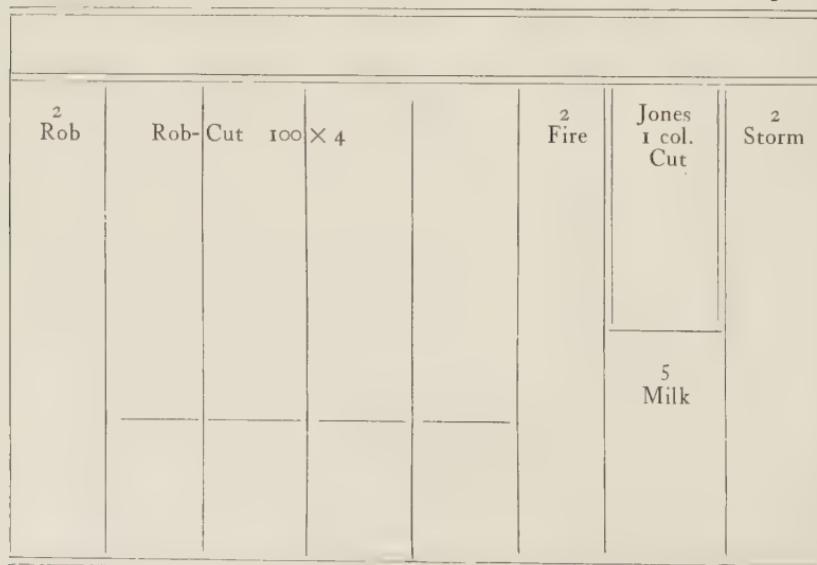


Diagram B shows the manner in which a box is indicated upon a schedule when it is to be run between news headlines.

Following is a partial schedule of a news page for a daily newspaper with a series of cuts drawn in approximately to scale:

FOLIO 3



Here is a typical schedule for the first page of a newspaper, with provisions for the streamer line:

FOLIO 1

| EIGHT COLUMN 96 POINT LINE ON STORM |            |           |  |                    |            |            |           |            |
|-------------------------------------|------------|-----------|--|--------------------|------------|------------|-----------|------------|
| I<br>Rob                            | 5<br>Irish | I<br>Fire |  | Cartoon<br>100 X 3 |            |            | 3<br>Milk | I<br>Storm |
|                                     |            |           |  | 4<br>Feud          | 5<br>Autos | 4<br>Paris |           | turn       |

**An Inventory of the News.** — The reservoir upon which the makeup editor draws to obtain the items for these pages consists of a list of all the news stories and pictures available for use. This, like the page diagrams, is called a schedule. Upon it each story is listed according to its guideline, is classified as either a local, a telegraph, or a cable story, and has its length stated in column percentage. A schedule for the first page as drafted would run about as follows:

## LOCAL

|             |      |
|-------------|------|
| Rob .....   | .70  |
| Milk .....  | .40  |
| Storm ..... | 1.75 |

## TELEGRAPH

|             |     |
|-------------|-----|
| Feud.....   | .30 |
| Fire .....  | .50 |
| Autos ..... | .30 |

## CABLE

|             |     |
|-------------|-----|
| Irish ..... | .40 |
| Paris.....  | .25 |

## CUTS

|              |         |
|--------------|---------|
| Cartoon..... | 100 X 3 |
|--------------|---------|

This tabulation is of course only a small segment of a complete schedule, which lumps together all available items under the various classifications without regard to pages. Although only 70% of a column in length, the "Rob" story will fill an entire column on the first page under consideration; this is owing to the fact that on this page the columns are shortened greatly by the newspaper's title line, the streamer line, the larger headlines, and the double leading of the text. These conditions must always be considered in scheduling first page stories. It will at once be observed that several stories are shorter than the "Rob" story; in these cases filler items will absorb the surplus space. No notation is necessary on the page schedules when these are to be used, as it is understood that they will fill the small "holes" left on all pages after the top heads are placed, and vigilant news executives indorse "Page 1" on the proofs of the liveliest items in order to be sure that they get the position they deserve. It also will be noted that the "Storm" story is a column and three quarters long, apparently too long for the space allotted. This story, however, is assigned to the "turn" column of page 1, and the notation at the bottom of the column on the schedule directs that it be turned into column one of page 2, which provides the additional room.

**Making up the Complete Schedule.** — The manner in which the complete schedule is formulated is interesting. The items that make it up originate with the city, telegraph, and cable editors. Each one of these keeps a schedule of his own, upon which he notes down not only every story or picture that is in hand, but also every one that is in prospect. The city editor, or an assistant, makes a tentative entry every time a reporter informs him that a story has made good or is likely to do so; these space estimates then are scaled down or expanded according to the merits of the finished story. The telegraph and cable editors — in most offices they are one and the same person, only the exceptional office having a cable editor — base their schedules both on copy in hand and on stories ordered on the strength of correspondents' queries. The makeup editor drafts the complete schedule for the entire newspaper by transcribing all of these entries into a list of his own. If a story expands or collapses, he is at once notified by the executive who is handling it, and the schedules are changed accordingly. If a new story "breaks," he adds it to his schedule, and it also is entered on the list of the executive



involved. Pictures take the same course. Each successive edition brings about more or less important changes in the schedules.

Before each edition there is an informal conference of news executives at which the various items are discussed and their relative values determined upon. Generally the first conference of the day, considering as it does the bulk of the news, is the most important, and the others may at times be quite sketchy in nature, confined to the scheduling of new stories. The makeup editor takes cognizance of the opinions and decisions given at these conferences and "plays up" the news accordingly, as they represent the editorial consensus.

**Fixing the Size of the Paper.** — The number of pages to be included in the day's paper is determined largely by the amount of advertising. The standard space allotment is about 60% for advertising and 40% (the maximum) for news. The number of pages having been decided upon, the next step is to place the advertising, in order that the news space on each page may be fixed. The superintendent of the composing room proceeds to make out a schedule for each page, showing the position and extent of each display advertisement and allowing for the classified advertising. These diagrams he takes to the makeup editor, together with a statement of the total news space available, and the latter then knows exactly where he stands with regard to available room for text. He allots certain pages to sports, to editorials, to markets, to society and clubs, and to features; the balance then is available for news and pictures. He determines the number of columns to be filled and compares the total with that asked by the city, telegraph, and cable editors on their schedules. Possibly they are asking too much; possibly they have not scheduled enough; at any rate, he informs them regarding the exact conditions and they make the necessary adjustments.

**Placing the Stories.** — The next step is to fill out the page schedules or diagrams, giving a definite position to each story and picture. As a rule the managing editor takes a hand in the arrangement of page 1. The other pages are attended to by the makeup editor, who places each item with a nice sense of its relative news importance and readability, and the managing editor passes upon them.

Previously, as each story passed through his hands on its way to the composing room, the makeup editor had noted on his schedule the headlines written for it. He now looks over his page schedules, and if different headlines are needed he orders them from



the executive whose department is affected. If a story has not yet been delivered to him, he specifies the kind of headline it should bear. The completed page schedules are now sent to the composing room. No changes may be effected or alterations made without consulting the makeup editor, who soon follows his schedules to the composing room to oversee the work of packing away the type. It is his duty to see that the pages are delivered to the pressroom in time to meet the specified deadline for the edition.

Between editions the makeup editor is kept busy absorbing new stories into his schedule, ordering trims to make room for them, attending to changes in text, shifting his headlines to gain better effects, and in general dressing up and improving the makeup.

## II—GENERAL SYSTEMS OF MAKEUP

**Systems.**—There are several systems of makeup by means of which the newspaper obtains its effects of newsiness and urgency. One set of general plans has to do with the makeup of the first page only and the other concerns the livening up of the inside pages. All systems should be elastic, subject to modifications. No system should be so extreme and so noisy typographically as to offer no chance whatever for adequate display when there is a story of supreme importance to be handled. Thus first pages that shriek daily are likely to find themselves at a loss when the news offers something real to shriek about. On the other hand, it is a mistake to establish and enforce a system so conservative and hidebound that it will not give way before the emergency of a news story demanding special display to bring out its importance.

Use of a definite plan for every page of a newspaper, no matter how small, has an unquestioned value. The well-dressed newspaper always commands respect; the slovenly one forfeits it.

**Balanced Makeup.**—Balanced makeup is the name applied to the system that works for symmetry and typographical beauty on all pages. It calls for the orderly, "balanced" use of headlines, boxed heads, and cuts as nearly as possible throughout the paper. Thus if there is a large one column headline in column 1 of page 1, a correspondingly large headline is placed in the last column, creating a "balance." Other headlines are arranged in an orderly sequence in accordance with this idea of balance, to create an effect of symmetry throughout the page. If there are

headlines below the fold of the paper, they also are "balanced." If there is a one column cut at the top of column 2, it is "balanced" by a cut of like size at the top of the next to the last column. Following is an example of a "balanced" page, the numbers referring to the size of the headlines, beginning with Number 1 as the largest:

## FOLIO 1

| EIGHT COLUMN LINE |    |    |    |    |    |    |    |
|-------------------|----|----|----|----|----|----|----|
| #1                | #3 | #2 | #3 | #3 | #2 | #3 | #1 |
|                   |    |    |    |    |    |    |    |
| <hr/>             |    |    |    |    |    |    |    |
|                   |    |    |    |    |    |    |    |
| 4 column cartoon  |    |    |    |    |    |    |    |
|                   |    |    |    |    |    |    |    |
|                   |    |    |    |    |    |    |    |

Conservative newspapers seem to favor this system of makeup. There are few, however, that preserve a strict hair's breadth balance, as this is likely to become monotonous to readers. The majority of newspapers will be found to use this system with variations. The most familiar variation is to place a three column cartoon at the tops of columns 3, 4, and 5, or 4, 5, and 6, and run major headlines in columns 1, 6, and 8, or 1, 3, and 8, with subsidiary headlines in the remaining columns and beneath the cartoon. Carefully selected "filler" uses up the remaining space. Another variation is the use of unusually large headlines in columns 1 and 8, or in column 8 only. In other cases there may be two column headlines toward the bottom of columns 2 and 3 and 6 and 7.

**Broken, Mixed, or "Circus" Makeup.** — This makeup is the exact opposite of the system of balanced makeup. Where the latter strives for regularity, symmetry, an orderly sequence of headlines and other type units, the former attempts to break up the page to as great an extent as possible with headlines, boxes, and cuts of all widths and sizes, each one fairly shrieking for attention when the extreme degree, or "circus" makeup, is used. An example of a moderate degree of broken makeup is supplied by the following schedule:

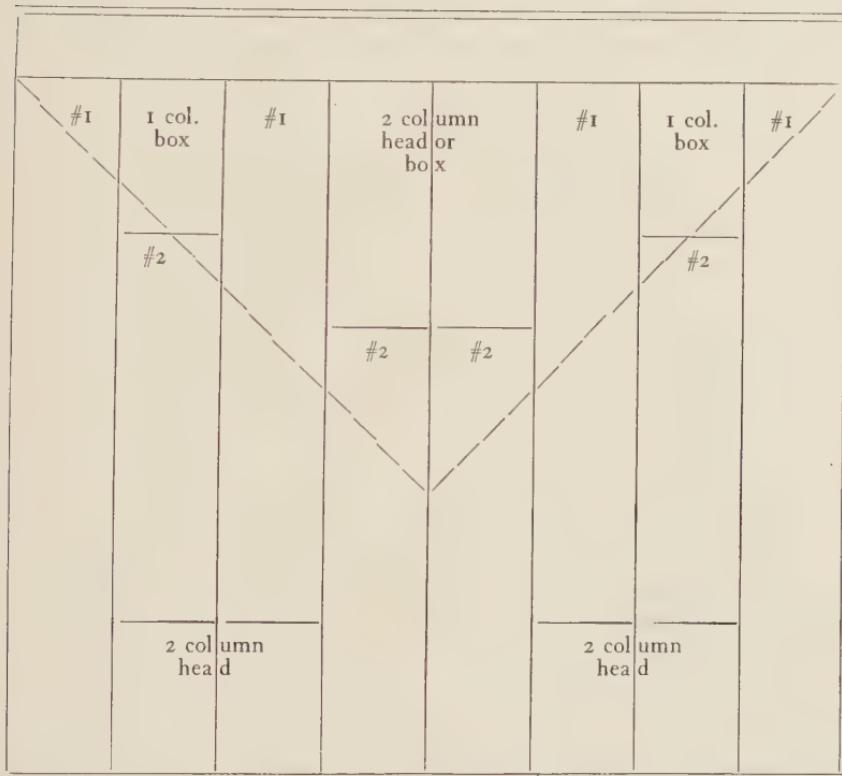
## FOLIO I

| #1            | 2 column head and lead | #1   | #1            | 3 column cut with 2 column top | #1   |
|---------------|------------------------|------|---------------|--------------------------------|------|
|               |                        |      |               |                                |      |
| to 2          | to 2                   |      |               |                                |      |
| —             | —                      |      |               |                                |      |
| 2 column head |                        |      |               | #3                             |      |
| —             | —                      |      |               |                                |      |
| 2 column news | box — summary          | to 2 | 2 column head |                                | #3   |
| —             | —                      | —    | —             |                                |      |
|               | 1 col. box             |      |               |                                | turn |

This schedule also indicates a number of "jump" stories.

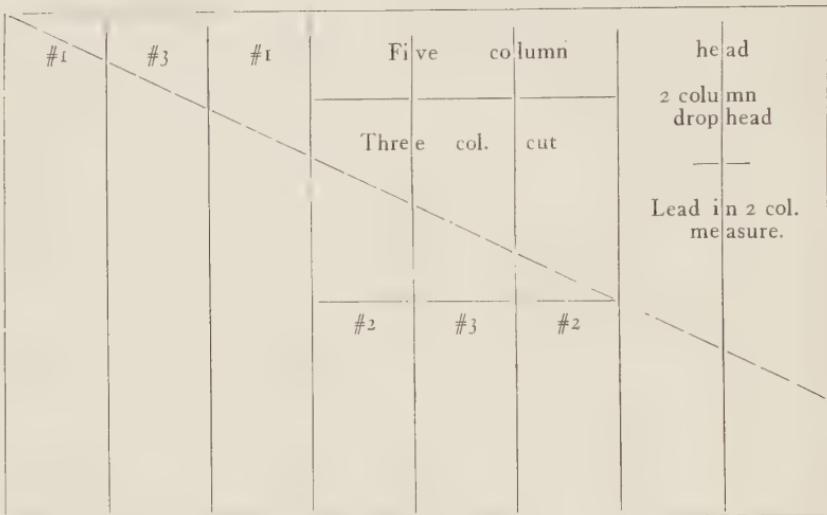
**Inverted Pyramid Makeup.** — This form is confined to the first page and consists simply in so balancing, grading, and placing the headlines, boxes, and cuts as to create the general effect of an inverted pyramid. Thus:

## FOLIO I



**Turn-Column, Brace, or Emergency Makeup.** — Newspapers that concentrate their largest headlines, often accompanied by cuts or boxes, in the right hand column or columns of page 1 may be said to use the turn-column form of makeup, because here the greatest emphasis is placed. Papers centering their efforts on the "playing up" of one big story each day use this system. In general practice, if a story of commanding importance comes to hand and special first page display is required, most newspapers will use a streamer on the big story and then drop into an unusually large headline at the top of the right hand columns. It is during these emergencies that the new headlines and new ways of displaying news values are evolved and that editorial acumen

and ingenuity are shown at their best. Turn-column makeup sometimes is called "brace" makeup because under it the first page assumes a form roughly resembling a brace, or wall bracket, as follows:



New York newspapers have a special reason for placing makeup emphasis on the turn columns of the first page. New York has so many daily newspapers and space is so limited on the small street stands that, instead of being folded in half and thus displayed on the stands, the papers are given another fold by the vendor, so that each displays only one fourth of its first page. Naturally this fourth shows the turn columns, and this leads to the use of the "brace" makeup.

Where headline and type emphasis is placed in the first or left hand columns of a page, the "brace" form, of course, is reversed. Inside pages frequently are made up after this fashion.

**Big Spread Makeup** is a type of "brace" makeup. It concerns the handling of a "big" story with so many angles to cover that it naturally divides itself into a succession of news stories, beginning with a general lead that summarizes every important feature and gravitating into a series of subsidiary stories that take up specific angles. Pictures, diagrams, tables, boxes, other features, may accompany such a story, and it may begin on page 1, turn into and fill page 2, and even extend to other pages. The biggest "spread" story of all is, of course, the story of the quad-

rennial presidential election, the telling of which requires many pages. An example of emergency and "big spread" makeup in which, for study purposes, the schedules have been concentrated on the "spread" story and all its units, to the exclusion of other heads, cuts, and boxes, is given in the following three page schedules:

## FOLIO 1

|  | SEVEN | COLUMN | L    | INE    |      |  |
|--|-------|--------|------|--------|------|--|
|  |       |        | Five | column | line | I col.   |
|  |       |        | Four | column | cut  | head<br>and<br>lead<br>set<br>in<br>10 Pt.<br>O.S. |

On this particular page a smaller streamer line might have been used at the top, above the name plate.

The story on which the "big spread" was made filled all of page 2 except for the space occupied by advertisements. It was made up as follows:

FOLIO 2

| EIGHT COLUMN STREAMER LINE |                     |               |  |    |                |                |     |
|----------------------------|---------------------|---------------|--|----|----------------|----------------|-----|
| turn<br>story              | Three column<br>cut |               |  | #2 |                | Three col. box |     |
|                            |                     |               |  |    |                |                |     |
|                            |                     |               |  |    |                |                |     |
|                            |                     |               |  |    |                |                |     |
| turn<br>story              | 1 col.<br>box       | turn<br>story |  |    | 1 col.<br>box  |                | 220 |
|                            |                     |               |  |    |                |                |     |
|                            |                     |               |  |    |                |                |     |
|                            |                     |               |  |    |                |                |     |
| turn<br>story              |                     |               |  |    | 110            |                |     |
|                            |                     |               |  | 75 |                |                |     |
|                            |                     |               |  |    | ADVERTISEMENTS |                |     |
|                            |                     |               |  |    |                |                |     |

On this and the following page, of course, the streamer line was in small type — from 36 to 48 point capitals — and served to feature some angle of the story not covered in the page 1 streamer and droplines. Thus the reader's interest was in some degree

quickened. The portion of the story "turned" from page 1 into column 1 of page 2, of course, needs no jump head. This is the only place in the newspaper where no jump head or line is used when it is considered necessary to continue a story from page 1.

Page 3, with the type units still confined to the "big spread" story, presented this appearance:

## FOLIO 3

| EIGHT COLUMN STREAMER LINE |                |       |        |                |        |     |  |
|----------------------------|----------------|-------|--------|----------------|--------|-----|--|
|                            |                | Eight | column | cut            | layout |     |  |
| #1                         | Two column map |       | #2     |                |        |     |  |
|                            | 2 col. head    |       |        |                |        | 190 |  |
|                            |                |       |        |                |        | 110 |  |
|                            |                |       |        | 85             |        |     |  |
|                            |                |       | 60     |                |        |     |  |
|                            |                |       |        | ADVERTISEMENTS |        |     |  |

**When President Harding Died.** — These three page schedules show the space limitation of one "big spread" as well as the system of makeup. In the handling of such stories, however, sheer pressure of news sometimes forces the use of much more space. Handling of the news connected with the death of President Warren G. Harding — a world news story with widespread effects — is an example of this. From the time of the President's death until his burial the largest newspapers of the country carried each day from ten to twenty-five major stories on different angles of the Harding and Coolidge chronicle, and there were editorials, boxes, and pictures in addition. Naturally there was one big "lead" story on page 1, followed by the subsidiary "leads" on the inside pages, except that on the day of the death and on the following day the Harding story and that dealing with the installation of President Calvin Coolidge filled all of page 1 as well as much inside space.

**Inside Page Makeup** offers a problem of its own. Where there is a huge daily harvest of news, as in the case of the metropolis, there is no difficulty in assembling a collection of material that will hold the interest of the reader throughout the paper. But smaller papers in many cases have a struggle to make their inside



SHOWING THE INFLUENCE OF A SMALL STREAMER LINE IN MAKING AN INSIDE PAGE EFFECTIVE

This is part of a turn page from an issue of *The New York World*.

pages interesting. Possibly this is because some of them do not realize that it is not the length of an article, but its news importance, that determines whether or not it shall be placed at the top of a column with a major headline. Most of the smaller papers also ignore the boxed headline and the cut as valuable factors in attractive makeup. Pictures comprise one of the cheapest and most valuable of features, while it does not require much work to box a small headline.

Two Inside Page Makeup Systems are worthy of attention.

A succession of headlines of like size in alternate columns across the available page space creates an interesting balanced makeup effect; the extra columns can be topped with cuts and boxes. If a variation is desired, one good strong lead story can be used



#### MAKING UP AN INSIDE PAGE BROKEN BY ADVERTISEMENTS

Note the different type units at the column tops. From *The Chicago Tribune*.

in the left hand column of each inside page, with a succession of smaller headlines to the right. There is nothing to prevent the use of two, three, and four column boxed headlines on the inside pages; they serve to add beauty and newness and help to prevent the whole paper from sagging in interest for lack of a definite system of makeup after page 1 is passed. Some suggestions may be gleaned from the two schedules following:

Balanced headlines :

FOLIO 3

| #2 | 1 col.<br>cut<br>and<br>text | #2 | 1 col.<br>box | #2 | 1 col.<br>box | Advertis<br>ements |
|----|------------------------------|----|---------------|----|---------------|--------------------|
|    |                              |    | #3            |    | #3            |                    |

Varied headlines beginning with quite large one:

FOLIO 3

|    |                         |  |    |    |  |                |  |
|----|-------------------------|--|----|----|--|----------------|--|
| #2 | 2 column<br>head or box |  | #3 | #4 |  |                |  |
|    |                         |  | #4 | #4 |  | Advertisements |  |

**General Observations.** — Caution is needed in the use of all of these systems of makeup if their beneficial effects are to be obtained. Some general observations:

1. Avoid "huddling" the headlines in a mass of type at the top of the page, as in this case one cancels the effects of another and all are nullified as to news values.
  2. Be careful not to commit a like fault at the bottom of the page.



## MAKING AN INSIDE PAGE ATTRACTIVE BY MEANS OF HEADLINES, BOXES, AND CONTRASTING TYPE

Note how the top of every column is "dressed up." From *The New York Times*.

3. Avoid "tombstoning" the headlines on any page: that is, running headlines of the same size side by side in more than two columns and thus, in effect, "burying" each news story and mak-

ing the headline its "tombstone." In a situation like this, of course, one head cancels another: there is no nice news distinction, such as there should be in a well-regulated makeup plan.

4. If all of the headlines scattered about on page 1 are large, black, and of the same size or nearly so, again they cancel one another. None stands out and the makeup becomes as monotonous in effect as though there were no headlines.

5. There should be a distinctive headline for the two or three most important page 1 stories; a headline that will give these "stories of the day" the importance and prominence that they deserve, so that the reader is unconsciously guided to them. There is a psychology in type and the ways of using it that merits attention.

6. This "big lead" headline, which of course should be the largest that is used by the newspaper, should be confined to the first page. It is a good plan to use the next largest headline for the inside pages; that is, for the most important stories to be run on the inside pages. The other subsidiary headlines also should be used here as well as on page 1. If colored headlines are used, or patches of colored typing, be sure that they are so placed as not to dominate the entire page, unless this effect is desired.

7. On the inside pages it is not an offense against good taste to turn a "dead end" of type into the top of a column, especially



DRESSING UP THE TOP OF AN INSIDE PAGE WITH CONTRASTING HEADLINES, BOXES, AND PICTURES

From *The San Francisco Chronicle*.

if the page opening be small, owing to a great quantity of advertising material. In cases where there is an extremely long story to be handled, necessity may demand that the text fill the entire space available, but it is better, if possible, to add to the attractiveness

of the page by working in a small cut or two, or a box or two, at the tops of the columns.

**Distinctive "Lead" Headlines.** — The whole matter of headline display is one that should be studied carefully. The newspaper that obtains the best results is the one that gives its important stories a distinctive appearance — that creates the greatest possible contrast between its lead headlines and stories and the adjoining columns. Even a succession of small, one line headlines across the middle or bottom of a page creates an unattractive effect. During the makeup process the headlines and items should be graded as to importance; the larger heads should be at the tops of the pages, at the tops of columns, or at least above the fold, and the smaller should be worked toward the bottoms of the pages. It is ruinous to the leads to use large, black headlines in the middle or at the bottom of a page.

It should be remembered that the first page of a newspaper is its face. Headlines that are too light and that lack distinction will make that face appear dull, lifeless, bovine. If the headlines are so uniformly black and heavy with color that all appear the same, again the newspaper lacks an attractive and engaging face. But if much time and thought have been expended in scientifically blending and contrasting the types, so that the headlines assist in emphasizing news values, then the newspaper may be said to have an alluring face.

**Making Sudden Changes.** — The sudden "breaking" of a big story may at any moment destroy the best laid plans for page 1. The tardy arrival of advertisements may upset the inside page schedules. In these emergencies one simply drafts fresh page schedules and makes room for the new matter. It is well to consider the advertiser anyway in making up the inside pages. He should have good news story neighbors for his display advertising. This is obligatory in some newspaper offices and in any event does no harm and is good policy anywhere. It is an equitable proposition. An artistic display advertisement aids the news as much as the latter aids the advertisement.

**Experimental Makeup.** — The beginner in makeup will find abundant materials for experiments and attempts at improvement within easy reach. Scissors, paste, and some newspapers are sufficient equipment. He can make any page from his own newspaper the basis for the experiments. On it may be laid in position sample streamer lines from other newspapers that he

fancies, headlines, pictures, unique typing effects, even whole sections of other pages, to test out their effectiveness on the page it is desired to improve. It is better not to paste in these clippings at first, as then they can be moved about on the page until a final position is decided upon. When an entire page makeup meets approval, then the samples can be pasted in.

It also is a good plan for the beginner to watch for attractively arranged newspaper pages, draft schedules of them, and file these away for future reference.

**Use of the Agate Rule.** — All column lengths are measured in agate lines. There are 14 agate lines to the inch. All column widths are measured in either picas (ems pica, or 12-point units) or nonpareils (6-point units). There are six picas or twelve nonpareils to the inch. The makeup editor uses an agate rule setting forth these various units in making such space and type measurements as are required in the process of making up. The best agate rule for the editorial worker is one 100 agate lines long, as this enables the rapid and easy measurement of column space, proofs, and cuts. Measurements of type line widths seldom are required, as these widths are standardized into columns.

## CHAPTER XIII

### EDITIONS

**Kinds of Editions.** — An edition consists of the entire number of copies printed and published at one time by a newspaper. A weekly newspaper covers its circulation field satisfactorily with one edition or printing each week. The semi-weekly will have two. A daily newspaper in a small city as a rule will issue a single edition each day and its big brother in the large city will have from three to ten. A few newspapers, known as "twenty-four hour papers," print even more, graduating from the afternoon to the morning newspaper class, and from the morning to the afternoon. It may be stated as a principle that the number of editions increases with the importance of the newspaper and the territory it covers.

There are regular, special, and emergency editions. A regular edition is one that is issued as a matter of routine, at a set time and under fixed conditions. A special edition marks a departure from routine; it may deal with an automobile show, with fashions, with local improvements, or with numberless other subjects pertinent to the hour. The two emergency editions are the replate and the extra. A replate is a regular edition that has been altered in some manner, either by the introduction of later news or by the correction of news already in print. Usually it does not involve the making over of more than one or two pages. An extra edition is a regular edition changed and improved by the addition of some urgent last minute news. For example, immediately after one of the regular editions has been sent to press, word may come of some great disaster — an explosion, a train wreck, an airship collision — or of some other item of an emergency nature. The items on the first page of the regular edition, and on other pages, if necessary, are trimmed down to make room for this item of greater value, which generally is written as briefly as possible, and the edition is marked "Extra!" in large type to give an impression of the urgent message it carries.

Edition systems become quite complex on the largest newspapers, particularly of the afternoon class, where the pace is fast and furious. A morning newspaper may have each day one or two mail editions for readers residing in territory outside the city of publication and two or three city editions, one of which will be a final edition issued at three or four o'clock in the morning. The average metropolitan afternoon newspaper will have from six to ten editions, both mail and city, and it may replate on any or all of these. Its regular editions will include noon, afternoon, home, final, sports extra, box score, sports final, and other editions, and some of these will bear characteristic names and colors; for instance, the yellow-covered "peach" issued by one afternoon newspaper and the XX issued by another. A typical array of morning editions will include an early mail, a fast mail, a city, a final, and an extra final, and, as in the case of the afternoon newspapers, extras and replates may be issued in connection with any or all of these. In some cities the earliest mail edition of a Sunday newspaper is called the "bulldog" and the next succeeding one the "bulldog." The printer gives all of these editions distinguishing marks in addition to their titles by placing letters or stars at the right of the first page dateline. The more the stars, the later the edition.

**What Editions Mean.**—In all cases where more than one edition is printed it is safe to assume that they have the following significance:

To the business organization they make possible the huge circulations that characterize the great newspapers of the world. With the aid of editions issued at different times the circulation manager is enabled to lay down the important news of the day on the breakfast or dinner tables of Chicago, Kalamazoo, Oshkosh, South Bend, Escanaba, Milwaukee, and What Cheer at about the same hour.

To the news executives the successive editions present just so many opportunities to introduce later and better news and to improve the stock on hand; they make the news columns as sensitive to interesting changes and new developments as a photographic plate is to light.

To the copyreader, specifically, each edition represents a chance to improve both headline and story and to repair errors, if he has made any.

The great majority of the readers does not differentiate between

one edition and another of the same newspaper, as a rule, but accepts the seller's offering as the latest one available. This is the correct attitude, as self-interest impels the seller to offer his best wares. Devotees of the sports will, however, demand editions that lay emphasis on sport scores and decisions.

**Editions and Circulation.** — The relation between circulation and the issuance of many editions is worthy of the closest analysis, reaching down to the fundamentals of newspaper making. A newspaper is an article of merchandise offered for a price in the open markets, and it must stand or fall upon its merits as such. Considering all its solid values and attractions, it is the most reasonably priced merchandise in the world, selling for a couple of pennies.

But as a rule these pennies do not return a profit to the publishers. They meet only an infinitesimal part of the expense incurred in broadcasting the news, and there is little or no money gain to be made from circulation alone. As the newspaper reaches the reader's hands it may, and oftentimes does, represent a positive loss when cost of production and handling is balanced against selling price. A copy of any of the bulky Sunday papers aptly illustrates this point. How, then, does the newspaper make its business pay? The answer, of course, is advertising, and here is where a paradox enters into the case: If the newspaper has little circulation, few buying readers, it can expect little advertising, or at least little pay for the advertising it is lucky enough to get.

So the reader's pennies are all important, in the end.

Going a step further, the rate that is paid for the advertising space in any newspaper is in direct proportion to the number of copies sold to readers. If the papers reach a large proportion of homes and many readers with a will to buy, then a commensurate rate may be assessed for advertising. As a simpler way of putting the matter, the advertiser is striving incessantly to reach persons who will become buyers of his goods, and the greater the number of such persons he is enabled to reach through a given newspaper the more he is willing to pay for the printing of his message. For as a matter of fact every reader is a potential buyer, next year if not today.

The conclusion is plain. Every newspaper must reach out and cover as extensive a field as possible, developing its circulation to the greatest degree. Each edition, covering some territory either

in the home city or outside, and making some specific appeal to the reader, helps to attain this goal. Each one adds to the area over which the newspaper is distributed; each one first gains and then holds circulation; each one opens a new market for the advertiser.

There are many kinds of circulation, but only two kinds need be considered here. Street circulation is not considered the best type. The street buyer may pay little or no attention to advertisements, but may merely glance over the comics and cartoons, read what he regards as the pick of the news, scan the sport scores, and toss the paper aside. It may pass through several hands in the same way without benefiting the advertiser one penny. It is the paper that is delivered in the home that counts, whether it be in the city or on the farm. There it may have from one to a dozen readers, among them the best reader and buyer in the world — the woman of the house. This type of circulation is considered the best obtainable. It is "quality" circulation, effective buying circulation.

**Class Circulation Papers.** — It is true, however, that many newspapers which do not enjoy huge circulations are highly effective and prosperous. These are papers that direct their efforts to the obtaining and holding of "quality" circulation alone; "class" papers, so-called, that enjoy the unchanging patronage of a certain clientele and do not seek to enlarge their fields of distribution.

When one leaves the metropolitan field, with its many editions of many newspapers, one finds the same circulation necessities among the smaller papers. There is the same battle for supremacy; the same struggle for the widest distribution among readers and potential buyers, but on a smaller scale.

One of the familiar indices to a newspaper's effectiveness in this regard is the classified advertising to be found within its pages. "The newspaper with the want ads is the newspaper with the circulation and business," it often is said.

**The Sensitiveness of the News.** — Analysis of the contents of any series of metropolitan editions discloses a wealth of interesting information. The editorials, editorial and magazine page features, cartoons, comics, fiction, women's pages, and all other departments that are not sensitive to news changes, together with a variable quantity of advertising, appear in all editions and furnish the solid foundation for each. All these have almost as great an appeal

for the reader as the news itself. Many persons chuckle at the comics and humorous column, scan the headlines, and consider they have "read" the newspaper. Others concentrate on the editorials and like departments. It is assumed that women pay much attention to the fashions, to society and club news, to the beauty and health departments, and to fiction. The average reader welcomes the advertisements of the great stores and is anxious to scan them for bargains. The "want ads" alone have many devotees. All these things are accepted as integral parts of the newspaper, without which it would be incomplete.

On this foundation is reared the news structure of each successive edition, which is extremely responsive to all important news changes. As long as the grain, financial, produce, and live stock markets are open, and until prices and conditions are in their final form for the day, the market pages must be responsive to each material alteration of conditions; after the markets have closed for the day, then and only then may the pages devoted to this type of news be considered to have assumed their permanent state. Until the last baseball score and the final boxing decision are in hand, the pages set aside for news of the sports must be kept sensitive to changes. Pictures that had news values in the first edition may be out of date by the time its successor is being prepared, and here, too, the columns must be responsive to developments. The news columns must be ready at any instant for a new twist in events that may necessitate the making over of one or of ten pages.

If there are no new developments of interest and importance in connection with a news story that appears in the first edition of the day, it may run through all editions in its original form, or perhaps it may be trimmed a bit to admit later news of a different kind. If new facts are learned regarding the story after the first edition, it is changed to include these facts. It may be "killed" because it has been found to be erroneous; it may require a new lead, or an insert or two, or several long additions; it may need new headlines or even a streamer line, based on any of these alterations. And for some reason it may need to be rewritten in entirety. If it is an important story that is developing many new phases from moment to moment, it is likely to undergo a complete metamorphosis for each edition, and to grow from a brief item to one of several columns. On some days many stories may be altered between editions in this fashion, but, generally speaking, a

substantial proportion of the news will run unchanged from the first edition to the last, with the exception that the most urgent news must always be traveling to the first page and the remainder "rolling back" to the inside pages.

The whole process is a striking example of the acute sensitivity of the news columns and their almost instantaneous response to events. It also graphically illustrates an important phase of the work of the copyreader, for it is upon his shoulders that the duty of making all these changes falls. He must watch and attend every one of the stories that he edits from the first mail edition to the final city edition.

**Making the Deadline.** — If newspapers are to reach their readers at a time when they are freshest, most interesting, and most valuable, it is necessary that they shall have some fixed hour and minute at which to send their store of news to press. Large or small, all determine upon such a time and adhere to it. When more than one edition is issued, there is a rigid press time for each edition. But, naturally, matter intended for publication cannot by any stretch of the imagination be received up to and including the minute at which a newspaper goes to press. There must be an earlier time limit, beyond which no copy will be received, in order to allow a sufficient period for the setting in type of the copy in hand, and for the making up, stereotyping, and printing processes. This time limit, in the parlance of the copydesk, is called the deadline, and the copyreader must finish the editing of his allotted stories before this deadline is reached if the reader is not to be deprived of just so much valuable information as the stories represent. As it is a cardinal newspaper doctrine that the reading public is entitled to every last bit of the latest and best news that can be obtained, it follows that, where there are many editions in the course of each working period, the copyreader must develop speed. He must be able to edit news rapidly as well as accurately. After he finishes with his work, there are traffic conditions to be conquered and trains to be met, if the newspaper is to have the widest possible circle of readers. There is also competition to contend with. The copyreader must not hold the paper back.

This necessity for speed reaches its climax on metropolitan afternoon newspapers, where street sales are a huge item, and where every edition is marked by a circulation truck race to every news stand, to nearly every train, and to every strategic sales point.

Here the ability to deliver an important item to the news stands and elsewhere in advance of one's competitors is all important. The headlines heralding the story alone may sell thousands of copies.

Speed also is vital when a newspaper is issuing a series of prize-fight, baseball, or election extras. So acutely important is this quality in these cases that frequently a newspaper office will, as far as possible, prepare advance stories giving every possible result of the matter in hand. Then when the actual result arrives stories and headlines are all ready to be packed into the page forms, and precious seconds are saved.

**Construction of Editions.** — Each edition of a newspaper is carefully and painstakingly constructed with an eye to the reader's requirements. News is selected for each edition with a nicety of judgment as to values, each newspaper keeping in mind the territory that is covered by the edition. Mail editions, intended for out-of-town readers, will emphasize the national and state news, together with such items as have a particular appeal to the territory involved, and will not lay much stress on news of a purely local character. City editions, on the other hand, will lay emphasis on the local news as far as its value justifies this action. Late afternoon editions concentrate on the sport scores and decisions. Street editions, designed for the café and theater crowds of the night, herald the latest sensations with their headlines. Every edition, regardless of the time it is issued or the title or special appeal it carries, delivers its maximum of news. There is only one exception: a city editor or telegraph editor may withhold an exclusive story until his final edition, that he may be assured that his competitor will not have an opportunity to catch up with him.

As each edition represents both a growth and a shrinkage of news, what with old stories trimmed or killed and new stories constantly replacing them, neither the city nor the country reader may be said to lose anything of great value by changes between editions. Many times where a final city edition carries an important story that did not appear in the country editions of that day, the story will be used in the country editions of the next day, or the "follow" story will be so written that the reader is enabled to catch up. Every attempt is made to keep all classes of readers thoroughly informed as far as train and other transportation schedules will permit.

PART V  
PICTURES, SUNDAY NEWSPAPERS, AND ROUTINE



## CHAPTER XIV

### NEWSPAPER ILLUSTRATIONS

**First Magnitude News.** — Newspaper illustrations naturally divide themselves into three mechanical classifications: half tones (photo-engravings) of photographs; the cartoons, the comics, and the etchings used to illustrate women's fashions and like departments, and rotogravure pictures. The forms in which the cartoons, the comic strips, and the department etchings are used are so familiar and so simple that no detailed discussion is needed. Nor is there any need to deliberate at length upon the importance of the camera as a news-gathering factor, other than to state that never have pictures figured in the news pages to as great an extent as at present, and that their use, so far from decreasing, is greatly on the increase. Pictures are now news of the first magnitude. Several daily pictorial newspapers have appeared in this country, inspired by the success of the *New York News*, and the daily page of pictures is a feature frequently encountered. There also are numerous rotogravure sections, in which photographs are reproduced in an exceptionally excellent manner. In this process both pictures and text are engraved directly upon the surfaces of huge copper cylinders and from these the printed impressions are taken.

**News Values of Pictures.** — The old time editor had it as his set principle that no picture should be used that was not more valuable than the reading matter it displaced. Then came the age of "art," when the watchword was "pictures for art's sake"; that is, the pictures had to be artistic as well as of news importance. Those were the days when pictures of homely men and women had a slim chance unless the men and women were of commanding importance. Now the situation has taken a new turn, and the watchword is "pictures for pictures' sake." The newspaper editor today will use every picture susceptible of news treatment. He will illustrate every possible unit of text with either maps, drawings, diagrams, or photographs, and sometimes with all four.

As this is an age of newspaper illustration, a discussion of the news values of pictures is pertinent.

The election of a pope constitutes the climax of a religious drama of worldwide interest and significance: if the picture of the newly elected pope is published in New York or Chicago on the morning of his election in Rome, the newspaper has accomplished a news feat. A picture of the same pope six weeks or months later, unless he is in the act of doing something extraordinary or something has happened to him, is not of any great news value, except, possibly, as a pleasant instructive feature.

The wedding of Princess Mary of England to the Viscount Lascelles in 1922 was of great interest from the sentimental standpoint alone: it marked the climax of a real life fairy tale — the climax signified by the conventional closing sentence: "And so they were married and lived happily ever after." The camera, the radio, the cable, and the host of American correspondents abroad, together with an improved international sentiment, made it possible to chronicle this wedding of a princess as possibly no wedding ever before was chronicled. It was easy to send the story of the wedding to America; the pictures were the next thing. One newspaper hired an airplane; sped the pictures through midair to an ocean liner on its way to America; met the liner at sea with a New York tug; and rushed the photographs to its New York office and to Chicago. When the pictures were published the reader saw before him not only a great pageant of royalty, but also the evidence of a thrilling adventure. The pictures therefore had two big news keynotes.

A picture of Warren G. Harding had no greater interest than that of any other candidate during the 1920 Republican convention, but on the morning after his nomination and on the day of his election intimate portraits of the man, representing him as he was at the moment, became news of supreme value, while his inauguration constituted a historical event, a picture of which was news by every standard of judgment. Later came his death; it required an estimated total of 150 photographers and a small fleet of airplanes to satisfy the news picture needs of the nation's newspapers at his funeral.

The picture of an automobile has no news value whatever today — unless it is a winged auto that can fly, or is the property of a notorious robber, or is especially luxurious, or has been wrecked, or is made worth while by some other extraneous circumstance. Nor is a mere picture of an airplane any longer of value. On the other hand, pictures of persons always have value,

with pictures of pretty girls possibly in the lead. Scenic pictures no longer have any great attraction unless they are coupled with some tragedy, some disaster, some event of importance.

Pictures of buildings, even skyscrapers or churches, are not news as a rule, but a picture of a church that is to be built skyscraper fashion and is to include an office building as well — that is real news.

**Pictures from Life.** — The great cry of the newspapers is for pictures of persons figuring in the news of the day; for action pictures; for pictures with qualities of entertainment or instruction; for pictures with artistic values, beauty, attraction, the throbbing drama of life.

Oftentimes, in his search for action pictures, the newspaperman will take the flat, dead picture of the scene of a robbery, an accident, a disaster, and draw in shadow figures to make a photo-diagram full of action.

It is not infrequent in these days to transmit important news pictures by wire \*; in this case there are sheets of tiny numbered squares at each end of the wire; a transparent sheet is fitted over the picture at the sending end and then the positions and lines of the photograph are wired to their destination according to the numbered squares, together with such additional data of light and shade as will help the receiving artist to fill in the picture. The scheme has been operated with remarkable accuracy. It was by this means that the first pictures of the Japanese earthquake of September, 1923, were transmitted from Seattle to Los Angeles, Chicago, New York, and other cities after the photographic plates had been thrown from a Pacific liner to a waiting messenger.

**How Pictures Are Obtained.** — Newspapers obtain their pictures in several different ways:

Reporters and correspondents gather portraits to be used in connection with news stories.

Each newspaper of any size has its staff photographer or photographers. One large newspaper has a force of fifteen and a number of especially equipped automobiles, including a motorized darkroom.

Private individuals offer pictures for publication.

Press agents working for various enterprises, private and public, have pictures to give out.

Commercial photographers take assignments to obtain photographs.

\* See frontispiece for further details of this telephoto process.

Lastly, there are great photographic agencies whose employés scour the world for pictures of every kind, and these are offered for sale to newspapers and magazines. Some representative agencies are Underwood and Underwood, Harris and Ewing, Wide World Photos (*The New York Times*), Pacific and Atlantic (*The Chicago Tribune*), International, and Kadel and Herbert. A fee is charged for each picture used and it is customary to give the agency a credit line, set in agate type beneath the picture. Great enterprise is shown by all of these picture gathering factors and many times great risks are faced to give the public its camera news. If a newspaper desires a picture for exclusive publication, the cost is greatly increased.

**Pictures in the Smaller Cities.** — The procedure of obtaining pictures is different on newspapers in the smaller cities. These rarely have staff photographers or photo-engraving plants. If the plant is equipped with a stereotyping outfit, the newspaper buys its pictures in the form of papier-mâché "mats" or matrices, which are simply paper impressions of halftones, upon which metal may be cast and a cut be made. There are several special devices on the market for the casting of this type of cut, which is generally made in a solid block of metal.

If the plant has no stereotyping outfit, or no such special device, it still can obtain illustrations in two ways. It can buy the metal cuts, all ready to place in the forms, from the same syndicates that supply the "mats," or it can buy whole pages of "boiler plate" cuts and text — and even news. In this case the cuts come in thin metal strips of varying widths, which slide and lock upon thick metal bases, making the cuts "type high."

There are many picture agencies and feature syndicates that deal in these "mats," ready-made cuts, and plate cuts. The Western Newspaper Union is probably the largest concern of the kind.

Some mercantile firms arrange "trades" with country dailies by the terms of which they give "mats" in return for advertising space. The country editor, when he wishes a half tone cut outside the bounds of his regular service, has it made at the nearest photo-engraving plant. Besides the houses that specialize in this kind of business, and they are numerous, most large newspaper plants accept such work.

**Some General Principles.** — A news picture is a picture that illustrates the news of the day, or, in the case of news events at distant points, that provides the first available illustration.

EXAMPLE 1.— Pictures of the railroad wreck that has just happened in the home city are news pictures; so are pictures of the wreck just after it happened, of attendant scenes, and, in default of or accompanying these, pictures of the victims. In this case of the victims there is more news, of course, in a bandaged head or arm in a freshly taken picture than in a cabinet picture obtained at the victim's home; more news in a picture of victims taken in a hospital than in a flatly posed group.

EXAMPLE 2.— Soviet Russia places seventeen church dignitaries on trial and condemns two to death; one is executed. It is a far cry from America to Russia, and none of the American newspaper morgues or picture agencies has any pictures of the ecclesiastics. Therefore the first picture of these men, jointly or individually, that can be brought out of Russia is a news picture. If it has been smuggled out under difficulties after having been taken at great risk, its value is enhanced.

A feature picture is a picture purporting to show lighter and less urgent phases of the human drama. The news picture has the quality of immediacy; it demands to be published; if it is not published on receipt by one paper, a competitor will use it, which means its value is spoiled for the tardy one. The feature picture has no such urgency.

EXAMPLE 1.— A series of pictures showing the latest mode of hair dressing is a feature, unless the pictures herald a sensational change in style and are the first of their kind; then they may be considered news.

EXAMPLE 2.— Several British mothers and their babies participate in a perambulator race, in which the winner wheels her offspring something like 52 miles. This is a good feature picture and also a good news picture.

EXAMPLE 3.— Pictures of navy maneuvers and navy vessels in times of peace are feature pictures; the picture of England's only remaining town crier is a feature; so is the picture of Mary Pickford and her favorite dogs, of the latest fad, of spring and other weather scenes. Nevertheless—to demonstrate how quickly picture values as well as news values may change—a picture of navy vessels in the Chicago river, or of Mary Pickford and her favorite dogs in a New York hotel today—these would be news pictures in the respective cities, because they would mark departure from routine. A picture of a snowstorm in California on a day that is mild in New York is news.

**How to Select Photographs.** — It is hardly possible to set a rigid standard for the selection of photographs for newspaper use. Possibly the easier way would be to give some suggestions in the form of questions that might be asked about each picture submitted to the editorial judgment:

1. How does the photograph classify — is it a feature or a news picture? If it will "save" for a month or two, it is pretty safe to consider it as a feature picture. If it synchronizes with the day's news, it is a news picture. There are newspapers that specialize in news pictures and there are others that concentrate on features; the editorial judgment is governed accordingly.

2. What particular elements give the picture a news or a feature value? How unusual is the news event that is pictured? There may be news in a posture, facial expression, a crowd, a grin, the fatigue of the athlete, the débris of a wreck — action or the symbols of action. How great is the local significance or the general interest and appeal of the picture? Is it worth more than the reading matter that it will displace? What is its degree of timeliness — does its spot news value alone demand that it be used? Does it tell its story adequately — *speak the universal language that a picture should speak?* Or, if it is a feature picture, does its beauty, oddity, general attraction, or appeal warrant its use? Was it extremely difficult to obtain? Is it exclusive? Then by all means use it.

3. Is its subject matter too revolting to print? Pictures of bodies of slain persons, of hangings, of things horrible or even distasteful, are avoided. Is it forbidden matter, such as a reproduction of money, postage stamps, a lottery or raffle? Is the material salacious, highly improper for public display?

4. Is the picture a stiff, old-fashioned portrait without character? A stupid and solemn posed group, than which there is nothing more uninteresting? Is the picture idea so old and hackneyed that pictures of the kind have ceased to hold any interest to the public? For example, the conventional "wedding picture"; the picture of the college man arrayed as a woman for the college play; the picture of the child wonder who dances; the picture of the town band or the city council in its Sunday best, posed on the steps of the courthouse or in front of the fire station.

5. Now examine the print itself with a critical eye. Is it blurry, furred, out of focus, and not printable? Some pictures that are

merely a bit out of focus may be "retouched" into usability by the artist. Is the print blurred by the rapidity of action alone? If it is, and the blurring is not too great, the picture has an added news element. What photographic qualities should a good print possess in order to be printable? It should be clear; it should have decided blacks and whites to make clear-cut contrasts; it should have plenty of sharply defined detail; it should have all the middle tones between black and white. One expert avers that every really good print should have five tones: black and white, gray, the middle color, a tone between white and gray, and a tone between gray and black. There must be plenty of detail and plenty of sharp contrast because the picture, when literally sifted through the screen used in the process of half tone photo-engraving, is bound to lose many details.

6. How large a cut should be made of the picture? Should it be enlarged or reduced in size in order to make the cut? Are there any parts of the picture that could and should be eliminated? Is there too much sky, surplus background, much bare floor area, much superfluous scenery and decoration? Can the news or feature element be brought out more forcefully by enlargement or reduction? Should there be any mortises in the cut? Is the picture a unit of itself, or is it part of a "layout" or group that it is possible to assemble? If it is the foundation of a layout, shall the layout be a "pasteup" affair that needs rephotographing, or shall it be a layout of individual cuts made according to the unit system? Does it need retouching to bring out the contrasts and values more sharply? What improvement, if any, does it need?

7. What shall be its position and setting in the paper? On what page and at the tops of what columns shall it be placed? Does the size of cut that has been specified guarantee that the picture or layout will "look like something" when it appears in print? What kind of caption and text shall it have to show off its advantages?

Naturally, no such long and deliberate process as these questions infer takes place in the editorial mind when pictures are selected; but even though selection is automatic, a matter of habit and instantaneous judgment, the principles prevail in substance.

**Arranging for the Cut.**—After the photograph has been obtained, and after it has been judged as to news values, the next thing is to arrange for an adequate reproduction. Editor, artist, and

photo-engraver must collaborate on this phase. Here are some general principles:

1. The reproduction in cut form must be so arranged that the cut will tell the story it is intended to tell, will emphasize the desired point.
2. The cut must neither be so small as to slight or destroy news values nor so large as to waste valuable space.
3. Picture elements that do not figure in the story that the cut is desired to tell must be eliminated.
4. Advertising signs, any hint of advertising or professional publicity, should be eliminated. Such a free advertisement, if it appeared in a newspaper illustration prominently placed, would be worth untold thousands to the advertiser.
5. It is not customary to use pictures that are distasteful, repulsive, morbid, ghastly, or otherwise offensive.
6. The picture must not be reduced in the engraving process to a size at which the persons or things it represents will be too small to be distinguished and identified.
7. Artistic values must be considered not alone in the picture itself, but in arranging it in cut form. Beauty is sometimes the only excuse for publishing a certain picture. "Plenty of pretty girls" is the watchword of many an art editor.
8. All sizes of cuts are possible, from the tiny cut one third of a column wide up to the illustration filling an entire page, but most newspapers have their standard sizes. Here is the range on one newspaper:  $\frac{1}{3}$ ,  $\frac{1}{2}$ ,  $\frac{2}{3}$ , 1, 2, 3, 4, 5, and 6 columns wide, with an exceptional layout 8 columns wide. This paper publishes a daily page of pictures. There is no hidebound rule as to the depth of the cut, but the enlarging and reducing processes as applied to the pictures determine this factor largely.
9. Besides the single cut dealing with a single subject or person, a combination of pictures may be made. This is called a "layout." Some newspapers make their layouts all in one piece, but a method that is growing in use is known as the "unit system," in which each cut intended for the layout is made separately and carries its own explanatory type. The main advantage of this system is that any number of cuts may be dropped from the layout, if space requires, and a picture representation may still be made on the story. The unit system cuts are plain rectangles, unadorned with scrolls or borders, but many newspapers utilize the latter.

10. Where space is scant, where the policy is to use many pictures, and where many portraits are available, the small  $\frac{1}{3}$ ,  $\frac{1}{2}$ , and  $\frac{2}{3}$  column cuts (this applies to widths) are a decided advantage.

11. In handling layouts it is often possible to mortise out certain portions of the cut — cut them away — and fill the openings with type. Picture a two column cut with extra space half a column wide at one side; the half column of extra metal can be sawed off, and in the space thus left the entire news caption can be set — say in eight or ten point type, each line centered or “ragged” down the side of the picture. Mortises may be of any width or depth, depending on the layout, and in nearly any marginal position. It is not usual to mortise a one column cut, but even this can be done. In the case of half column cuts, three such cuts can be grouped together with the aid of one “indent” in an ordinary news story, economizing space and creating an unique “layout effect.”

12. Suppose there are a number of pictures to consider, each including a number of girls attired in the latest fashions. Suppose that all of the pictures are not desirable for newspaper use, but that one each from photographs A, B, C, D, and E is desired. It is possible for the artist to cut out these individual pictures and arrange them in a new group to be made into a cut. Numberless variations of the kind are possible. Most photographs are “re-touched” slightly by artists to enhance their artistic values and bring out contrasts sharply and effectively, and it is possible to “reverse” a picture and make it face in the opposite direction. This latter step often is necessary to avoid having a number of pictures awkwardly “looking off the page.”

**Determining the Depth of Cuts by Formula.** — Photographs and drawings intended for newspaper illustrations may be either reduced or enlarged to suit the needs of the paper. This is done by rephotographing the picture — merely a matter of photographic focus.

The first step is to decide what space the picture merits. For example, the portrait of a notable is being considered, and it is decided that the small picture at hand shall be enlarged to make a cut two columns wide. Ordinarily an editorial decision need go no farther than to specify this width, but at times it is important to know just how deep the cut will be — space is scant, or it is desired to place in the page form a metal base the size of the cut, so that the text may be packed away in advance and time saved.

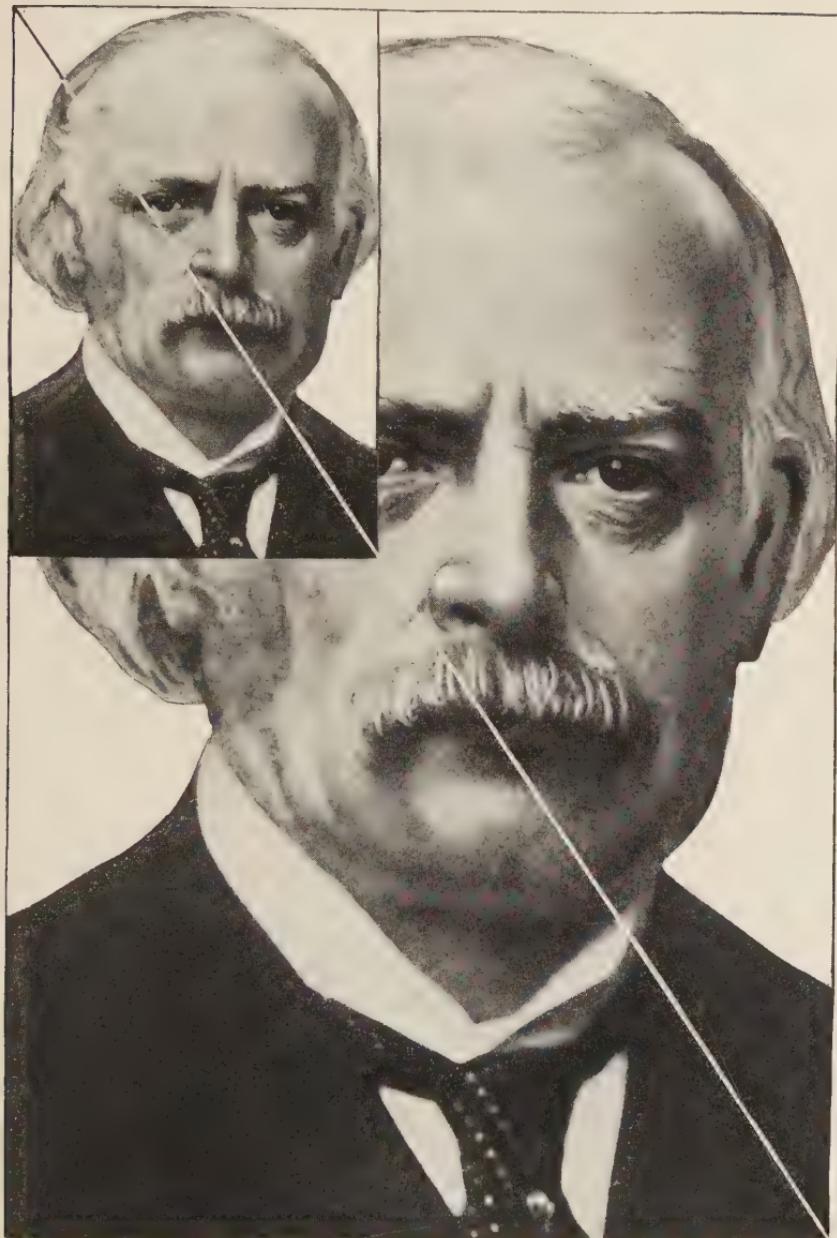
Rule off a space two columns wide, or, better still, take a printed page of the paper; in this space draw a rectangle the exact size of that portion of the original picture which you intend to enlarge. If you intend to enlarge the entire picture, lay the picture itself in the upper left hand corner of the two column space. Now draw a diagonal line from the upper left hand corner of the picture to the lower right hand corner, and extend it until it intercepts the two column boundary at the right. The point at which the diagonal meets this boundary marks the depth of the two column cut to be made. If it is desired to reduce the picture, making it only one column in width, the point at which the diagonal intercepts a one column boundary line will determine its depth. It simply is a mathematical proposition of multiplying or decreasing similar rectangles until any desired limit is reached. In effect one calculates in advance the travels of the camera's eye.

By this process it is possible to calculate the exact degree of enlargement or reduction of any picture or portion of a picture, provided always that the area so to be treated is considered as rectangular in shape. The method is extremely valuable in cases where an entire page is to be filled with pictures of various sizes, or where a certain number of pictures is to be used in a limited space. "Squaring up" pictures is the name generally applied to it.

It should be remembered, however, that pictures are not made of rubber. They cannot always be arbitrarily reduced or enlarged to fill a fixed space. If the "squaring up" process indicates that they cannot be adjusted to a given space, the judgment is final, unless one chooses to fill out surplus space with background put in by a retoucher.

On the adjoining page the formula has been worked out with the aid of photographs. The photograph of Lloyd George in the upper left hand corner is the original. The larger photograph is simply the original as it was enlarged after having been "squared up." The diagonal shows how it was done.

**Ornaments on the Wane.**—Ornamentation of photographs seems to be on the wane. There was much of it in the days before photographic and photo-engraving processes attained their present state of efficiency. It was the fashion to redeem a poor photograph by "painting up" its subject and by crowning the masterpiece with a decoration of scrolls, arabesques, rosettes, and fanciful sketches at top, bottom, and along the sides. Those were



ENLARGING A PHOTOGRAPH OF LLOYD GEORGE BY FORMULA TO DETERMINE ITS DIMENSIONS WHEN MADE INTO A CUT

Note the two rectangles surrounding the original and its enlargement, and the "magic" diagonal line whose lowest intersection fixes the depth of the cut. For explanatory text see pages 201 and 202.

the days when every man whose pictures passed through the artist's hands appeared in the newspaper as a Prince Charming, and every woman became a raving beauty. Society leaders remained perpetually young as far as photographs were concerned and men of prominence wondered "whether they really looked like that" when they saw themselves in the papers.

As the art of photography improved, and as it became increasingly easy to get plenty of excellent photographs, higher standards began to prevail. Today there is comparatively little ornamentation, only the retouching that is absolutely necessary is done, and the pictures are allowed to speak for themselves. Where ornamentation is used nowadays, it is of a simple, dignified type and does not trespass on the photographic verities.

Photo-engraving processes have kept pace with the progress made in photography and the results now achieved on ordinary print paper in many cases excel those that were brought about years ago by use of the more costly coated and glazed papers.

**Picture Supply Now Abundant.** — One of the things that has brought about the present "age of pictures" is a change of attitude on the part of the public. Years ago few persons indeed were willing to surrender pictures of themselves for newspaper publication. It was necessary for every reporter in search of a picture to be gifted with the silver tongue of the persuasive orator, or, in default of this, with the diplomacy of a Machiavelli and the sleuthing ability of a Sherlock Holmes, to wheedle pictures out of friends of the subject or from the photographer. Improved reproduction of pictures and a better understanding of the newspaper by its readers have now made it comparatively easy to obtain photographs in abundance from original sources.

**Picture Pages.** — There is a growing tendency to make newspaper pictures as responsive to news changes as are the news columns themselves. This is particularly exemplified in cases where daily pages of pictures are used. These pages are extremely sensitive to shifting news values. Starting out with a page consisting of many feature pictures and few with vital news value, a newspaper will replate for each new edition, each time introducing more timely photographs and trying to synchronize the important news stories of the day with the accompanying picture chronicle.

Strenuous efforts are made, and every known method of improved transportation, including special trains, fast automobiles, and airplanes, is utilized to stress the immediate news value of

photographs. The obtaining of a timely and valuable photograph is considered as great a newspaper feat as the obtaining of an important exclusive story. Even the ability to reach the street an hour ahead of one's competitors with effective pictures is regarded as an achievement. Minutes count here as elsewhere in the newspaper business.

**Captions.**—Clear, easily read type is favored for captions, which consist generally of a line to go above the cut and a varying amount of text to run beneath it. Capital or lower case lines may be used and the text may range from minion to ten point. The text may or may not have an initial to decorate it. The width in which the text is set varies with the size of the cut, but an attempt is always made to avoid long, unreadable lines of type. Minion should not run more than two columns in width, for instance. Generally a single line is used above the picture, but two lines may be used if desired and if there is plenty of room. Some newspapers use no top line, but make a deep italic box of the descriptive text and run that above the picture. This applies particularly to one and two column cuts.

Some newspapers have characteristic captions for pictures of persons who have died; they are called obit captions, and generally include the person's name, date of birth, and date of death. This is to avoid the old familiar label heads on deaths by substituting one label head for many.

Descriptive text for cuts is set in as many ways as there are kinds of type. Some newspapers indent the text at each end; others run it full measure; some prefer light italics; others prefer heavy black type; some use initials to introduce the text and others do not.

Rules governing the writing of captions are extremely elastic. Where a top heading consists of more than one line, it must be "counted in" like a news headline. Where the familiar and widely used centered line is employed, there is no need of "counting in," but the copyreader can merely draft a line of two or three words that will tell the story. Here are some suggestions:

Tell the story even if you are limited to a one-word "line" over a one column cut.

Tell the feature as well as the news.

You can feature cut captions more heavily than you can news headlines.

Know your picture; study it before you write your caption.

Be brief, but tell all the essential facts in the text beneath the picture.

Make both top line and text vigorous—give them “punch.”

It is a newspaper crime to misrepresent.

Watch the photographer's credit line.

Master the different styles of typing for top lines and picture text, so that you are ready to handle any kind of cut or layout.

When you have a news picture, write a news caption; when you have a feature picture, write a feature caption.

It is readily seen that all the general principles governing the writing of headlines and the editing of text apply also to the handling of cut captions, except that there is slightly more latitude—and much more brevity.

The copyreader's specific share in the handling of pictures is concerned with the writing and handling of captions and text and photographic credit lines. He must also check the picture and accompanying type into the forms and see that they correspond.

## CHAPTER XV

### SUNDAY NEWSPAPERS

**A Newspaper Plus a Magazine.** — Sunday newspapers are merely daily newspapers with magazines added to them. The news section of such papers is produced by the same staff that is responsible for the weekday paper. To this are added the characteristic "Sunday sections," produced by a separate staff called the "Sunday staff," which is headed by a "Sunday editor." This staff limits its activities to the production and handling of entertaining and instructive magazine articles and stories of various kinds and to the characteristic Sunday paper photographs and drawings, including the "funnies"; the only news features for which it is responsible are the departments dealing with society and club news, the churches, books, art, the drama, motion pictures, real estate, and the fashions, and several of these have only a semi-news value.

Here is a composite array of "features" showing the magazine trend of the average Sunday newspaper, together with a statement of the range of space devoted to each:

- Art: 2 columns or more.
- Autos: from 4 to 6 columns.
- Aviation: about 2 columns.
- Beauty: 3 columns.
- Books: from 4 columns to tabloid magazine of 48 pages.
- Children's magazines: 4 tabloid pages.
- Churches: 2 or 3 columns.
- Comics or "funnies": 4 to 12 pages.
- Cooking: about 2 columns.
- Dressmaking: 3 columns.
- Farm, dairy, and garden news: 2 or 3 columns.
- Fashions: 6 or 7 columns.
- Fiction: all the way from a short story to complete tabloid picture magazines of from 8 to 48 pages.
- Home building and decoration: 3 columns.
- Lay editorials and articles by noted persons: from 1 to 8 pages.
- Love, courtship, marriage: 2 or 3 columns.

Miscellaneous features, including poems, bits of humor, letters from readers, games, etiquette, funny stories, puzzles, etc.: 10 or 12 columns.

Movies: 2 or 3 columns.

Music: 2 or 3 columns.

Needlework: 1 column or more.

Pictures: all the way from ordinary page drawings to complete four-color picture magazines of from 8 to 48 pages.

Real estate: 8 columns.

Science: from 3 to 8 columns.

Sensationalized semi-news, elaborately illustrated: in magazines of from 8 to 32 pages.

Society and clubs: from 12 to 14 columns.

Theaters: 4 or 5 columns.

**Dissecting One Sunday Paper.**—This compilation does not refer to any particular Sunday paper, but is typical of many. Taking an issue of *The Chicago Sunday Tribune*\* and examining into its contents and makeup, one obtains the following results:

Part 1: 24-page news section, with market news in back pages.

Part 2: 8-page section of sports, real estate news, and miscellaneous news features.

Part 3: 24-page tabloid rotogravure section, consisting of pictures dealing with men, women, and events.

Part 4: 4-page section of comics.

Part 5: 16-page tabloid fiction magazine.

Parts 6-7: 24 pages devoted to the interests of women, including home building and decoration, beauty, fashions, needlework, love, courtship, and marriage, dressmaking, and half a dozen highly entertaining departments of readers' contributions—"Embarassing Moments," "Bright Sayings of the Children," "My First Love Affair," "Is Marriage a Failure?," "Real Love Stories," "Real Love Letters."

Part 8: 14 pages devoted to society, clubs, books, art, drama, movies, music, etc.

Part 9: 12 pages devoted to science, automobiles, aviation, the churches, farm news, etc.

Part 10: 30 pages of want advertisements, which are interesting reading to many persons, even as the display advertisements are looked for by great numbers.

Of the total of 156 pages in this issue, 94 pages comprised the characteristic output of the "Sunday room."

**Syndicates.**—Analysis of the contents of Sunday newspapers as a whole makes it obvious that each one must originate its departments dealing with society, clubs, books, the drama, motion pictures, and the churches. They must be grown in home ground if

\* Since this analysis was made Parts 3 and 5 have been combined.

they are to have any home value. But with the other departments it is different; there is nothing local about the styles, beauty, cooking, advice in love affairs, fiction, comic drawings, and interesting photographs. Therefore the departments dealing with these matters may either originate in the office of the newspaper that publishes them or they may be purchased from some other newspaper agency. Agencies that deal in these features are known as "syndicates." The great producing newspapers that originate all the features used in their pages in most cases have syndicates that sell these features to other papers outside the competitive field. There are other syndicates that have no connection with any newspaper, although they deal in newspaper features. Originally the syndicate was made up of a group of newspapers banded together to buy collectively articles, novels, stories, and art work that they did not feel they could afford singly. According to the present system, one great newspaper will buy an unusually attractive feature outright and then resell it to clients. The bulk of the trade of the syndicates, of course, consists in sales of comic drawings and departments devoted to women's interests, but all manner of material is marketed for both daily and Sunday paper use, including news.

Few, if any, of the Sunday features are perishable in the sense that news is perishable. Fiction, for instance, does not "spoil" on the hands of the editor by ceasing to be timely. If a newspaper buys a serial story, there is nothing to prevent it from setting up the story in type several weeks before the first installment appears and "syndicating" it to papers outside its own sphere of influence. It can go further; it can assemble an entire fiction magazine and "syndicate" it. The same process is applicable to the many other distinctive Sunday features. Meantime the paper with which the features originate reaps certain advantages: the artist has plenty of time for his illustrations, the makeup man is enabled to do extra good work, and the color printer is given leeway in which to produce his best effects. Most important of all, the newspaper can send several of its Sunday sections to press in advance of the date of publication — a vital and necessary step when the huge size of the modern Sunday newspaper is considered. As a matter of fact this last is what actually happens. Generally the comics are sent to press first of all; the magazine sections follow; then come the picture section, the sections devoted to women's activities, and the sections devoted to movies, the drama,

books, and like subjects. Last of all the news section is added, and the Sunday paper is complete. The whole process, from beginning to end, may require from three to four weeks, and while one Sunday paper is being sold on the streets another is in the process of making.

The growth of syndicate activities has had some interesting effects on Sunday newspapers. The features produced by some of the great originating newspapers are staid, conservative, entertaining, and harmless. The feature output of others is sensationalized and flamboyantly illustrated. Both offer their product for sale, and the result is that some of the buyers will have highly sensationalized features side by side with those of the higher order. The drift, however, seems toward the latter, as far as any can be detected.

**Problems in Photographs.** — Interesting problems are offered by the Sunday sections devoted to the reproductions of photographs. Pictures are perishable; they lose their news values quickly, so they must be used as soon as possible. But, while the favorite rotogravure printing process is the most rapid of the finer kinds of printing, it is much slower than ordinary black-and-white printing. The result is that the allowing of sufficient press time in which to print the huge editions that are necessary becomes the principal problem of the rotogravure editor. On the one hand he faces the absolute necessity of using only the timely pictures, and on the other hand he confronts the rigid mechanical requirements. Newspaper editors are making constant efforts to cut down this time margin.

Three printing processes are required to put out the average Sunday newspaper: black and white, rotogravure, and color. When the rotogravure process is employed, both photographs and text are engraved on huge copper cylinders, forming intaglios in distinction to the usual cameo form of metal type. When the press is operated, these cylinders are automatically inked as they revolve, an attachment removes the surplus ink, and the paper receives an impression from the cylinders, following which it runs through an elaborate drying apparatus and emerges from the press folded and cut and ready for delivery. The ordinary color printing process consists in making a separate plate for each color to be reproduced; these plates are matched to see that the colors meet properly — that the "register" is perfect; then paper is fed into the press, receives the colors one at a time, and emerges with four or five colors, complete and identical with the artist's drawing.

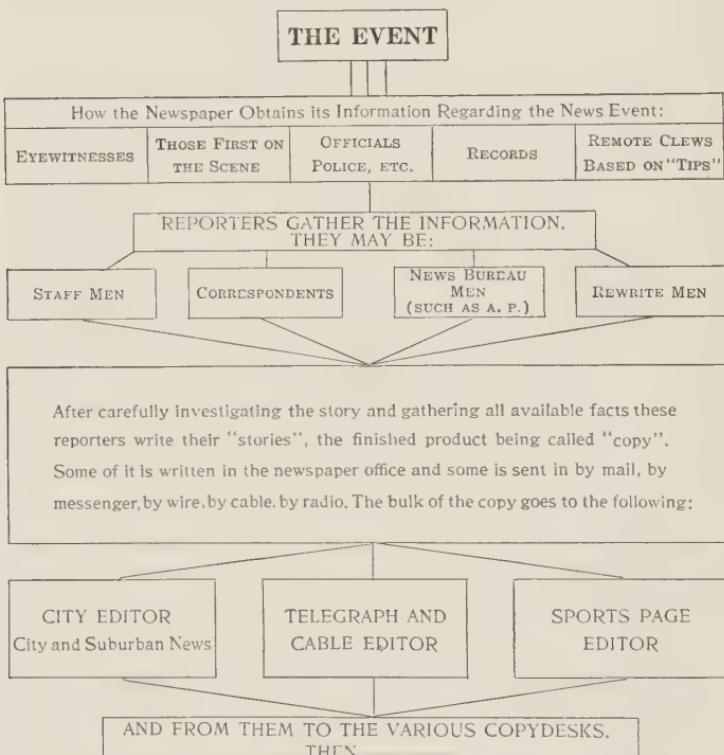
*The Chicago Tribune* has recently succeeded in perfecting a process of rotogravure printing in colors, called coloroto, which is considered the outstanding development of the day in the art of printing. In this process the color plates are etched upon the various cylinders and the paper receives one color at a time. When any color printing process is used, experts always take into consideration and allow for the combinations of colors that follow the mingling of inks of different hue. If they failed to consider this problem, some of the results would be weird, unrecognizable by the artist who made the original color drawing.

**The World Does Move.** — There was a time when pastors denounced the Sunday newspaper as something wicked, something inimical to Sabbath observance, but that time now appears to belong to the “way back when” period of American life. Either the Sunday newspaper has improved, or it has become such a matter of routine, habit, and usage as to pass unnoticed. The burden of the evidence is that it has improved; that it has grown up into a big, helpful, commendable magazine worthy of the permanent place it occupies. The chief characteristic of the old-fashioned Sunday newspaper seems to have been its “dime novel” stories. Its aim appears to have been three-fold — to shock the reader half to death with expanded scandal stories, to scare him half to death with its veracious recitals of nameless horrors by land and sea, or at any rate to stuff him full to the neck with bunccombe. But what a difference today! The Sunday newspaper has cleaned up and marched ahead. The old type of story persists to a great extent, but in a vastly better and more authoritative form, and often signed with a famous name. Sensationalism has given way in a large measure to clean, dignified, well-written text, reasonably free of blood and thunder. The Sunday paper instructs, entertains, and amuses the reader; it helps and advises him in many practical ways, and, by means of its breezy, attractive, game-like competitions, it even figuratively gets down on the floor and plays with him if he feels in the mood for a romp. One neither looks under the bed, nor shivers, nor blushes after reading the best of the Sunday newspapers nowadays. So the attacks have ceased, and the public response to the Sunday newspaper is on the increase, owing its abundant supply of clean, healthful, and improving entertainment, its downright public service, and its appeal to the healthful American play and sports instinct.

# CHAPTER XVI

## AN OUTLINE OF NEWSPAPER ROUTINE

### I — THE GENEALOGY OF A NEWS STORY



**Copy Desk.** — Head of desk examines copy and deals it to copy-reader. Copyreader edits item and writes headline as ordered, and then returns item, with headline, to head of desk. Head of desk approves headline and copy as edited. Copy boy takes headline and copy to makeup editor. Makeup editor approves headline and copy.

**Composing Room.** — Copy boy sends both to composing room. Copycutter in composing room slices copy into small numbered

and lettered sections. Linotype operators get sections or "takes" and set them in type. Headsetters set headlines in type on machines or by hand. Printers assemble story on galleys with numbered "takes" as guide. Guideline and closing mark on each story are additional guides.

**Proofroom.** — Proof boys then take proofs of type and send them to proofroom. Proofreaders correct typographical errors, one reading, one correcting in some cases. Proofs sent to all editors and made available to copyreaders. Proof read by various editors as check on news values and errors. Proofs give makeup editor basis for judging relative news values. Linotype men get corrections as made by proofreaders and correct type.

**Makeup.** — Type goes to makeup men stationed at page forms for day's paper. Story is given headline and position in page form according to makeup editor's orders. Page form is locked up, complete with stories and ads. Steam tables get page forms and make papier-mâché matrix of each. Matrix is sent to stereotyping room, adjoining pressroom. Stereotypers cast page in metal on matrix.

**Pressroom, Mail Room.** — Metal page, semi-cylindrical in form, goes to press. All pages for issue having been cast, presses begin to turn. Papers rolling off presses conveyed to mailing room. Mailing room bundles and sends off copies for out-of-town points. Mailing room distributes papers to city by wagon and auto. Reader gets papers on doorstep or at news stand.

**The Eternal Round.** — The entire process is repeated for each edition. Used news and headline type is melted up and used again in linotypes.

## II — HOW A BIG ELECTION STORY IS HANDLED

Newspapers have a characteristic way of handling elections, of whatever size. It consists of a division of the work among a number of reporters and copyreaders. An outline of one such election — in this case the Illinois primary election of April 11, 1922 — will serve to show the general method. Here is a typical election assignment sheet for reporters, each reporter covering that particular phase of the election which the description indicates:

*Legislature* (results on candidates for legislature) — Reporter A.

*State Central committees* — Reporter B.

*County, sanitary district, and bench candidates* — Reporter C.

*Congressional, state, and municipal bench candidates* — Reporter D.

*Viewpoints of mayor and aldermen* — Reporter E.

*Party and faction headquarters statements* — Reporter F.

*Women candidates and voters* — Reporter G.

*Returns* (A separate election "desk" generally is organized inside the newspaper office to handle these) — Reporters H, I, J, K.

*Returns* (There is also an outside force of reporters, at the source of the returns, to insure their swift delivery to the newspaper office) — Reporters L and M and seven or eight office boys to act as messengers.

Thus an important election contest will engage the services of twelve or thirteen reporters and seven or eight office boys to write, carry, and assemble the news stories alone.

Methods of handling the copy desk on an election day or night are identical, except that the field is narrowed to fewer men.

Different phases of the election are assigned to different copy readers, and they read all the changing stories of the day on these phases. Thus one copyreader, editing the story slugged "Congress" for the first edition, will edit the same story as it changes either in part or in entirety until the windup. He may have three or four such stories to guide to press. Naturally, the keener the interest in the election, the greater the speed necessary in getting the returns to the street.

While the returns are being received from a presidential election, the entire time and services of all except one or two copyreaders and three or four reporters will be concentrated on this work. The exceptions attend to the rest of the news of the world, comprising a skeleton force.

### III—ONE DAY'S ROUTINE, MORNING PAPER

**9 A. M.** — Assistant day city editor arrives; prepares way for day city editor by looking over city news bureau matter that already has begun to arrive through the pneumatic tubes; by clipping follow-up possibilities from all morning papers; by receiving tips and reports over phone wires; by reading telegrams and left-over material, if any, for wire stories with local angle. If "big" story develops he summons staff men, photographers, and executives. Generally keeps watch and sees that all news is attended to until day city editor arrives.

9:30-10. — Day city editor takes charge. Receives tips and story material from assistant; looks over "futures" book or file for other story possibilities; jots down own ideas of good stories for day; makes up tentative schedule of day's news from material at hand, to be added to each time new story breaks; scans all telegrams and news reports received and all the afternoon newspapers; receives tips, passes on them; decides on personnel of reporters who are to "cover" stories on his schedule; prepares to assign photographers, etc.; keeps running summary of news for other executives who will report later. One or two reporters and photographers may report at this time for early emergency assignments.

10 A.M.-1 P.M. — News material continues to pile up from bureau; from tipsters; from reports by wire, cable, and radio. Story possibilities continue to grow and tentative schedule continues to change as early stories fall down or are discarded for better ones that break later.

1-1:30. — Staff reporters arrive to begin day's work. Certain ones who have "beats" get the benefit of the material on hand affecting these "beats" and the stories upon them, then leave; reporters handling policy, crusade, or other special stories get instructions and leave; general assignment men are given their assignments from day city editor's schedule and depart to cover them. Photographers also get assignments and leave.

3:30. — Associated Press and United News reports begin to arrive; reports are in mimeograph form.

1:30-6. — Day city editor keeps at least one staff reporter, generally the newest man, in the office for emergencies; also has at least one photographer, and perhaps one rewrite man. News reports pile up; number of afternoon papers to analyze grows; scores of persons visit office to offer stories and pictures and transact various kinds of editorial business. Reporters out on beats and assignments call up to report that stories have collapsed; or that stories are even better than it was believed when they were scheduled; or that a photographer is needed; or that a brand new story has broken. Each change in the news map is marked by change in the day city editor's schedule and his space allotment. Day city editor is aided by his assistant every step of way as volume of news business grows.

4:30-6. — Managing editor and assistant, city editor, head of copy desk, copyreaders, and rewrite men arrive for night's duty.

Day and night force executives get together and "connect" their work; day city editor explains in detail schedule of stories and pictures that has shaped up; conference cuts down space on some, expands it on others, and arranges reserve space for new stories that may break during the night; telegraph and cable editors look over news reports that have arrived thus far (having previously read all afternoon papers) and formulate their own schedules, separate from day city editor's schedule of local and suburban news; these schedules also are reviewed; makeup editor takes copy of all schedules, city, telegraph, and cable, drawing up big sheet which lists every story and every picture and allots space to all. Foreman of composing room, who is in charge of space allotment for ads, gives figures on probable total of ads and size of day's paper is decided upon; makeup editor cuts down or increases news space accordingly. City editor takes helm of city room; cable, telegraph, and local news copyreaders begin to edit copy.

7:30-8.—Foreman of composing room gives makeup (or news) editor complete outfit of page schedules for entire paper, each one bearing diagram of ads to go upon that page, together with statement of depth of ads in agate lines. Makeup editor now figures exact news space, almost to an agate line, and proceeds to draft his own page schedules. With these before him, he assigns each story and each picture its space; then the managing editor and possibly other executives examine the page "dummies" and after that they are sent to the composing room, where they serve as a hard-and-fast guide for the printers who make up the pages.

5:30 P.M.-1:30 A.M.—Copy desks and staff in action; incoming and outgoing telegraph wires clattering; messengers coming and going; pneumatic tubes clicking; news being written, edited, and set up in type; proofs arriving at managing editor's desk, where they are read by managing editor, or assistant, and makeup editor; two or three editions, replates, and extras going to press; new stories breaking and reporters rushing out to cover them.

1 A.M.—Copyreader who serves on late watch arrives. He is variously known as "dog watch man" and "lobster trick man." One office calls him the "sunrise editor."

3-4.—Various news executives call it a day and leave for home; only sunrise editor, two or three police reporters, and skeleton force of printers, stereotypers, pressmen, and circulation men are left. They keep watch over the world of news, getting out extras and

replates as big stories break, until 9 A.M., when the assistant to the day city editor reports.

#### IV—ONE DAY'S ROUTINE, AFTERNOON NEWSPAPERS

**6 A.M.**—A makeup editor, assistant city editor, assistant telegraph editor, a rewrite man, and two or three reporters come on duty. This is necessary for the preparation of copy for the first edition, which goes to press at 8 A.M., or thereabout. An intelligent boy (or one of the reporters and sometimes two of them) sets at work clipping the morning newspapers. By the time this is done the assistant city editor has the night and early morning copy of the city news bureau report assembled. The assistant city editor then assigns part of the city news bureau copy and the clippings to the reporters and the rewrite man to be rewritten from an afternoon paper's point of view. Usually a new lead can be found at the bottom of a morning paper's story. In other cases a new lead is obtained as new developments come from the news bureau, from the police reporter on duty by this time, or by calling up on the telephone, as in the case of stories about murders, robberies, fires, etc., where the news climax is not reached until after the morning papers have put their last edition to press and before the afternoons get their staffs into action. The rewrite man writes any stories telephoned in by the police reporter.

**7 A.M.**—Five or six more reporters and all of the copyreaders, with the exception of one each from the telegraph and local desks, arrive. Any stories needing immediate attention are assigned by the assistant city editor, who then divides among the remaining reporters what is left of the morning paper rewrite. (Note—If a big story is flashed from any source whatever at 6 A.M., the assistant city editor always assigns one of his available reporters.)

**7:30 A.M.**—The city editor arrives. He learns hastily what is going on and leaves the assistant city editor with the preparation of the first edition while he notes new or follow up stories for assignment. He begins assigning and keeps in touch with assistant city editor for new material which will be worth assigning on.

**8-10 A.M.**—Additional copyreaders, makeup editors, news and managing editors arrive. Amount of space for all news assigned by that time. Telegraph editor and his men keep right on handling news as it comes in or as it is scheduled by correspondents, being careful to reserve exclusive news for the home edition, which goes

to press about 12 o'clock (noon), with a replate at 1 P.M. The afternoon edition, which goes to press about 10:30 A.M., is only a little better than the first edition. The city editor keeps track of his assignments and adds to his sheet while the assistant city editor gets the afternoon edition out of the way.

**10-11 A.M.** — Members of the staff begin calling in by telephone or returning to the office. Those calling in usually have story to give to rewrite man, the reporter finding it necessary to remain on the scene of activities for further developments. These returning to the office report in the fewest possible words the result of their work and are assigned to write a story, the length of which is determined by the city editor according to his space limitations and his judgment of the story's worth. The reporters who have "cleaned up" their assignments by 11 A.M. are usually kept in reserve in the office to do additional rewrite or are given another assignment for later editions.

**12 M.-3 P.M.** — The replate on the home edition and the star home edition, usually called the tenth and sporting edition, are the next in order. In the home edition practically all of the morning paper rewrite has been thrown out and in cases where new developments occur the stories have undergone a complete change. Matter that was new in the two early editions has either been relegated to a back page, with an early closing deadline, not to be unlocked again that day, or has been thrown out altogether. In the star home edition about five or six pages are reopened for sporting news and fresher news. After the star home edition only sporting results are replated in. The men who came to work at 6 A.M. leave at 2 P.M. Those arriving at 7 get through at 3, and so on. Reporters coming on at 9:30 and 10 A.M. are either assigned to stories running from edition to edition until 5 P.M. or are given feature assignments to be obtained and written before 6 P.M. in readiness for the next day.

**3-6 P.M.** — The day is practically over. One of the makeup men who came on at 10 A.M. is now in charge of the "lobster shift." There are two or three sporting "editions," which are really only replates. The late makeup man is the editor-in-charge of all the news except sporting. Two copyreaders and a rewrite man, with possibly two or three men on the outside, working on running stories, make up his staff.

Some afternoon newspapers have few writing reporters and the above would not be an accurate account of what transpires in such

an office. These newspapers have a larger staff of rewrite men, who write the news that the reporters telephone in. The reporters are switched back to the city or assistant city editor by telephone and are reassigned without coming into the office.

### V—A CROSS SECTION OF THE NEWSPAPER WORLD

Following is a cross section of the newspaper world as supplied by figures showing the news organizations of five newspapers of varying size in widely distant parts of the United States:

#### NEWSPAPER NO. 1

Daily—6 evenings a week.

|  |               |
|--|---------------|
| Population of city.....  | 530,000       |
| Approximate circulation.....   | 110,000       |
| Total force employed (all departments).....  | 350 (approx.) |
| Total editorial force.....   | 35            |
| Total editorial department heads: Managing editor, News editor, City editor, Sport editor, Financial editor. |               |
| Reporters.....   | 15            |
| Copyreaders (exclusive of departments) .....   | 6             |
| Proofreaders (extras as needed) .....  | 6             |
| Separate local, telegraph, sports, and financial desks.  |               |

#### NEWSPAPER NO. 2

Daily and Sunday.

|  |        |
|--|--------|
| Population of city.....  | 76,000 |
| Approximate circulation.....   | 23,000 |
| Total force employed (all departments) about.....                              | 225    |
| Total editorial force.....   | 24     |
| Total editorial department heads.....  | 4      |
| Reporters.....   | 9      |
| Copyreaders.....   | 4      |
| Proofreaders.....  | 4      |
| Separate desks for telegraph and local editors. Sport editor handles own copy. |        |

#### NEWSPAPER NO. 3

Daily and Sunday.

|   |        |
|---|--------|
| Population of city.....   | 40,000 |
| Approximate circulation.....  | 15,500 |
| Total force employed, not including carriers or mail boys.....          | 70     |
| Total editorial force not including proofreaders or correspondents..... | 14     |
| Total editorial department heads.....                                   | 5-6    |
| Reporters.....  | 6      |

|   |   |
|---|---|
| Copyreaders.....  | 2 |
| Proofreaders.....   | 3 |
| Separate desks; telegraph and sports editors edit own copy. |   |

## NEWSPAPER NO. 4

|  |        |
|--|--------|
| Daily—6 evenings a week.   |        |
| Population of city.....  | 30,000 |
| Approximate circulation.....   | 3,000  |
| Total force employed.....  | 36     |
| Total editorial force.....   | 7      |
| Reporters (two of them part-time reporters) .....  | 6      |
| Copyreaders none; one desk man who passes on all copy; each reporter writes his own headlines, which desk man (city editor) passes upon. |        |
| Proofreaders.....  | 1      |

## NEWSPAPER NO. 5

|   |     |
|---|-----|
| Weekly.   |     |
| Population of village.....                          | 765 |
| Approximate circulation.....                        | 678 |
| Total force employed (all departments).....         | 3   |
| Reporters (all editorial employés gather news)..... | 3   |
| Copyreaders.....                                    | 0   |
| Proofreaders.....                                   | 2   |

## APPENDICES



## APPENDIX A

### I—NEWSPAPER TERMS

Newspaper men, like other craftsmen, have a language of their own which is quite unintelligible to the outsider. It consists mostly of technical terms of the editorial rooms, the print shop, and the pressroom, with some of the characteristic abbreviations and contractions that have been found useful. The competent copyreader must be familiar with all of these, as they form a kind of universal newspaper language that facilitates work. Following are some of the words and expressions most frequently used.

#### A

**Ad** — Abbreviation for advertisement; generally used in reference to display advertisements.

**Add** — Additional news matter; matter to be added at end of news story, as Add at End Fire, Add 1 Fire, Add 2 Fire, etc. Also used in adding to lead of "running story," or to insert, as Add 1 Lead Fire, Add 1 Insert A Fire, etc.

**Ad-side** — That part of the newspaper composing room which is devoted to the setting in type of advertisements.

**Agate** — Type  $5\frac{1}{2}$  points in depth; smallest used by modern newspaper. Column lengths, or the lengths of any type areas, are always measured in agate lines.

This is  $5\frac{1}{2}$  point type, or AGATE.

**Ag. b.f.** — Agate bold face type; black-faced agate.

**Alley** — An aisle in a print shop, as ad-alley, linotype alley, Sunday alley.

**Angle bars** — Printing press attachments that turn paper into folder or in new direction.

**Art** — General term for all newspaper illustrations.

**Assignment** — Any news-gathering task allotted to a reporter. He may be assigned to obtain a news story, or one angle of such a story, or pictures, etc.

**Assignment book** — The city editor's record of assignments given out to reporters. Usually there are "day" and "night" books.

**Astonisher** — Newspaper slang for exclamation mark.

#### B

**Bad break** — Term used when body type begins new column with scant line, or quad line, causing awkward appearance. Also when long story finishes a column on end of paragraph, giving reader erroneous impression story is at an end.

**Bank** — Table on which type is kept; also lower portion of headline.

**Beat** — Newspaper slang for news item that is the exclusive property of one paper; a scoop; also applied to special territory assigned to reporters, as city hall beat, federal building beat, police beat.

**Ben Day** — The name applied to a mechanical process for shading line

engravings as opposed to half tones. Used with regard to both black and white and color work.

**B.f.** — Bold face or black face type, as agate b.f., minion b.f., nonpareil b.f.

**Blanket head** — A headline topping all of the columns occupied by a given story or newspaper department. It may "blanket" both text and pictures.

**Body type** — The type in which the greater part of the newspaper text is set, generally minion or nonpareil.

**Boilerplate** — Name applied to news matter and features purchased from syndicates in the form of thin metal plates which are attached to metal bases when it is desired to print them. Used only by small country papers.

**Border** — Strips of type metal used to form "boxes" about headline or story. These borders come in many forms — stars, dots, wavy lines, double lines, etc.

**Box head** — A headline inclosed by thin strips of metal forming a "box."

**Box story** — A news story or feature inclosed by a "box."

**Break** — The point at which a story turns from one column to another.

**Bug** — Any type ornament used in a fancy headline or by the side of a cut or layout. The use of "bugs" is now out of style.

**Bulletin** — Last minute news regarding some important development in a story; it is generally set in heavier type than the body of the story and precedes it. The headline on it reads simply "Bulletin." Each newspaper has its own style of typing bulletins.

**Bulldog** — Name given an early mail edition of Sunday newspapers.

**Bullpup** — Name given first mail edition of Sunday newspapers.

**By-line** — A signature to precede a news story, as "By John Smith."

**By-line story** — Any signed story in the newspaper.

## C

**C. and 1.c.** — Abbreviation for capital and lower case letters.

**Caps** — Abbreviation for capital letters.

**Caption** — Literally, any heading, but used specifically in regard to picture headings and accompanying text.

**Case** — The type cabinet at which the printer works.

**Chairman** — Printers' union title for head of office branch, or chapel.

**Chalk plate** — Plate used for making engraving in process now little used. Metal plate is coated with chalk, in which engraving is scratched, and molten metal is cast on finished product.

**Chapel** — Unit of printers' union; chapel meeting is session of this unit.

**Chase** — Metal frame, equipped with footstick, clamps or quoins, into which are placed type and pictures making up one complete newspaper page; it is a *form* in the completed stage.

**Circus makeup** — A method of making up a newspaper's pages in which the columns are broken up by many headlines of various sizes, and many kinds of type are used, creating a rather freakish effect.

**Clips** — Abbreviation for clippings from current newspapers or from files in morgue.

**Col.** — Abbreviation for column.

**Condensed type** — Narrow type, as opposed to that of standard width. The type founder has four type widths; standard, extended, condensed, and extra-condensed.

**This is 8-point Cheltenham bold  
CONDENSED.**

**Here is a sample of the same  
type, STANDARD.**

**This is same type  
EXTENDED.**

**Copy** — The term applied to all news manuscript. Copy paper of standard size, as used by reporters, is 9 by 12 inches in dimension. Print paper generally is used.

**Copycutter** — A composing room functionary who divides the work of typesetting among the various linotype operators. He derives his name from the fact that he "cuts" the news manuscript into small portions, enabling it to be set more rapidly by division of labor than would be the case if each operator were given a complete story of varying length. Each portion or "take" is numbered so the story can be assembled accurately, even though half a dozen operators may share the labor of setting it. All of the newspaper text, including the headlines and cut captions, is handled by the copy-cutter.

**Copyholder**. — In proofroom practice one proofreader holds the proof of the typed matter and makes corrections and a second one holds the copy and reads it aloud for comparison purposes.

**Crossbars** — Printing press attachments for guiding or turning the print paper.

**Cut** — Any metal plate bearing a newspaper illustration. Also, to cut a story is to eliminate some of its type. Thus a copyreader may be directed to "cut ten agate lines out of the fire story," meaning that the story must be shortened by space equal to ten agate lines in order to

confine it to the room available in the page. To "cut in" a story is to reduce it to a certain space.

**Cut-off** — A rule placed across one or more columns to separate boxes, cuts, layouts, page datelines, and advertisements from the rest of the page. The cutoff rule is intended to guide the reader and avoid confusion. A double cutoff consists of two rules together, in some cases a light one and a heavy one.

## D

**Dateline** — The line at the top of each page, giving the date on which the newspaper is published; also the line giving the point of origin of a telegraph, cable or radio story. World capitals in datelines generally are printed in capital letters, with the name of the country omitted except in cases where confusion is likely to arise.

**Dead bank** — Composing room term applied to the rack on which is placed type no longer available for use, whether in the form of stories, parts of stories, or headlines.

**Dinky dash** — A special form of dash used in lieu of subheads, or to separate a number of short items.

**Dingbat** — Printer's term for ornament used in headline or with cuts. Also a boxed story, generally one spread over a number of columns.

**Dog-watch** — After the newspaper has finished issuing its regular editions for the day, and staff and desk men have gone home, one copyreader generally is kept on duty to watch for stories suitable for replates and extra editions. He is sometimes called the dog watch man, or the lobster trick man, and will have working under him one or two reporters and the necessary mechanical force.

**Double leading** — If a story does not fill the required space, it is

"leaded out" by placing thin strips of metal, from one to three points thick, between the linotype slugs. If one lead between lines is not enough, two leads are used: this is double leading. First page articles and editorials usually are double leaded.

**Doublé** — Item, word, or passage accidentally set twice and repeated in same paper. Same as *dupe*.

**Drop head** — Headline accompanying a streamer line and based on the same story.

**Drop lines** — Stepped lines, such as those that make up the top part of a headline:

**TWO DROP LINES  
FORM THIS HEAD**

**Dummy** — Draft or diagram of a newspaper or magazine page, showing the position each story and picture is to have.

**Dupe** — Contraction of duplicate. News items identical as to facts, printed by mistake in the same copy of a newspaper, are "dups." Same as *doublé*. Also, carbon copies of news stories are "dups."

**E**

**Ears** — Little boxes at either side of the newspaper title plate on first page; generally they carry weather prediction, circulation figures, edition name, or some like feature as text.

**Em** — The square of any given size of type; formerly it was the space occupied by the letter M. An en is one half the width of an em. Ems pica (12-point) are used by the printer in measuring column width and the length of type lines. He also uses the nonpareil (6 points thick) as a standard.

**Exchanges** — Where one newspaper exchanges copies with another, these copies are called exchanges.

Each newspaper will have an exchange list of from twenty to more than a hundred papers, which it examines and studies regularly. Most papers have an exchange editor to perform this duty.

**Exclusive** — A news story is exclusive when it is the property of only one newspaper — a scoop.

**Extra condensed type, extended type** — See *condensed type*.

**F**

**Feature** — To give special prominence to a story. Any story that may not be news, strictly regarded, yet is timely and interesting.

**Filler** — Short items that may be placed almost anywhere on the page, as distinguished from stories bearing "top" heads.

**First day story** — A story published for the first time; a story dealing with something that has just happened.

**Fingernails** — Printer's slang for parentheses.

**Flag** — The first page title plate of the newspaper; the editorial heading; a lead sticking up in the midst of a column of type to warn the printer that a correction or an addition is on the way.

**Flash** — A bulletin by telephone or telegraph that conveys the first brief word of an event that has just taken place.

**Flush and indent** — Directions to printers, meaning set the first line of the copy flush, without paragraph indentation, and indent the remainder one em or more at the left.

**Fold** — The point at which the newspaper page is folded in half. All important news is "played" above this fold.

**Folio** — A page; the page number.

**Follow, follow up** — A follow story is one based on a story previously

published; it gives later developments. Same as a second day story. Also, a subsidiary story following a big lead, and relating to the same or a similar subject.

**Follow copy** — Directions to printers, meaning set the copy exactly as it is written. May also be used in referring proof back to proofroom for correction.

**Folo** — Same as *follow*; order to reporter to get new developments in story.

**Font** — A complete set of type of one size and style.

**Footstick** — The heavy metal bar at the bottom of a chase, used in locking it. The footstick provides purchase for the quoins or screws used to clamp the form shut.

**Form** — In newspaper parlance, a page of type, locked within a chase and ready for the press.

**Fotog, fotos** — Abbreviation for photographer.

**Fudge box or Jigger** — A mechanical contrivance consisting of a clamp in which linotype slugs can be locked and the whole then sent to press as a part of the first page. The fudge box is used for late news bulletins and sports scores. It obviates the necessity of frequent replates and makes for increased speed in press-work.

**Furniture** — Pieces of wood or metal of less height than type which are packed about the type, if needed, to make it possible to lock up a form.

## G

**Galley** — Metal tray on which printer keeps type ready for use.

**Grapevine** — Miscellaneous time copy, as good six months hence as today, which is edited, headed up, set in type, and stowed away against

a time when emergency filler is needed.

**Green proof** — First proof taken; therefore, proof that is not yet corrected and that carries typographical errors.

**Guideline** — The indispensable "slug" or title given each news story as a guide to both copyreader and printer. Thus a political story might be called Pol, and each section would be so marked, while the headline would bear the same designation; for example, Add 1 Pol, Add 2 Pol, Pol 8 head, Pol 2 head, Insert Pol, Precede Pol. Each guideline is calculated to give a hint as to the nature of the story. Here are some standard "slugs" the meaning of which is apparent: Rob, Tax, Fire, Blast, Cops, Wash.

## H

**Hairline boxes** — Shallow little one column boxes made of border rule that prints in extremely fine lines.

**Half stick** — Matter set in one half column measure.

**Hanging indent** — Matter set with top line full and flush and remainder indented one em at left.

**Head of desk** — Person in charge of copydesk, whether city editor, one of his assistants, or copyreader.

**Hellbox** — Box or other receptacle where discarded type and furniture are thrown.

**High leads** — Leads sticking up in the columns in such fashion that they will print, presenting unsightly appearance. It is the printer's business to push them down so they will not show.

**High lines** — Lines of uneven depth cast by faulty linotype; when they appear in print they are particularly black.

**Hold for release** — Term indorsed on copy that is not to be published until a specified time.

**Hole** — Any vacant space on a page.

**Hook, spike** — Discarded copy is placed on the hook, or spiked, by the city editor or head of the desk. Also, linotype operators work "from the hook" on which the copycutter places the various "takes" of a story.

**Human interest** — Any pleasant little news oddity about people; stories with conversation and action, but not necessarily with "straight" news.

**H.T.C., H.T.K.** — Head to come, or "hed to kum," indorsed on copy to indicate story is running and headline will follow.

## I

**Indent** — Type matter is indented when the usual paragraph form is disregarded and the lines are begun at some specified distance inward from the margins. Thus matter may be indented one em at the left, or one em at the end of each line, creating a little white space area and emphasizing the text so treated. Matter also is indented for initials of varying size.

**Insert** — Matter intended to be incorporated within the body of a story after the latter has been sent to the composing room.

**Itals** — Abbreviation for italics.

**Italics** — Type the letters and characters of which slant to the right. First used in 1501 in an edition of Virgil by Aldus Manutius and dedicated by him to the Italian states of that time.

## J

**Jump** — The continuation of a news story from one page to another

under another head. The part that is continued is called the jump and the whole story is a jump story.

**Jump heads** — Headlines for a story that is continued from one page to another. On some newspapers they are a repetition of the original headline and on others they deal with an angle of the story covered in the jump.

**Jump lines** — The continuation lines of a story jumped from one page to another: Continued on Page 12, Continued from Page 1.

**Justifying, justification** — Spacing out the type so that a form may be locked up; spacing out a single line of type to fill the required column width.

## K

**Kill** — Type is killed when it is discarded as useless and thrown into the hellbox to be melted up again.

## L

**Label head** — A dull, lifeless headline with no more interest or originality than the label of a tomato can.

**Lead (pronounced leed)** — Introductory sentences or paragraphs of news story; the big news story of the day; there may be substitute leads (sub leads) or new leads, adds to lead, and inserts in lead.

**Lead (pronounced led)** — Thin metal strips one, two, and three points thick, that are used to space out lines of type; also the process of spacing out. The rule of the expert printer is always to lead out from the tops of the columns and a bit around subheads or short dashes; never between paragraphs to any great extent.

**L.C.** — Abbreviation for lower case, meaning small letters as opposed to capitals.

**Leaders, leaders out** — Method of instructing printer to run row of dots to figures or other matter at end of

line, that eye of reader may be guided there.

**Leg man, ledger** — A reporter who is good at covering many assignments, or assignments that necessitate seeing many persons, or who is good at covering distances and gathering pictures.

**Linos** — Abbreviation for linotype.

**Lobster trick** — *See dog watch.*

**Logotype.** — A single type containing two or more letters, a syllable, an entire word, thus: *ff, fi, ing, the.* Invented by Joseph Medill, founder of *The Chicago Tribune*, to facilitate typesetting by hand. Nowadays some cuts, such as a miniature reproduction of a newspaper's name plate, or a signature, are called logotypes.

## M

**Magazine** — That part of a linotype machine which contains the brass matrices of the different letters and characters. Every time the operator presses a key on the keyboard, he releases a matrix from the magazine.

**Makeover** — The process of making over and improving a story, a page, or even a series of pages.

**Makeup** — The art of arranging pictures and news matter in the most effective and artistic manner throughout the paper.

**Makeup man** — The printer in charge of the making up or assembling of one or more pages. His superior is the makeup editor, often called the night editor, or the news editor.

**Markets** — The general name given to the pages or columns devoted to news of the financial, grain, live stock, and produce markets. Market boxes are characteristic to these pages and market tables are set in agate type.

**Mat** — Abbreviation for matrix.

**Matrix** — The little brass mold used in linotype, monotype, and typograph machines for type casting. The papier-mâché impression of a single photo-engraving, upon which metal may be cast to duplicate the cut. The papier-mâché impression of one or two pages of newspaper type; this mat is sent to the stereotyping room, where a page plate is made from it. It is this plate, locked upon the press, that prints the papers. The papier-mâché impression of an article or series of articles, upon which duplicates may be cast.

**Minion** — Seven point type, used by many newspapers as a body type.

This is 7-point modern type.

**THIS IS THE SAME TYPE, CAPITALS.**

**THIS IS THE SAME TYPE, SMALL CAPITALS.**

*This is the same type, italics.*  
This is 7-point type, or MINION, UPPER CASE and lower case.

**Miscellany** — The name applied by country newspapers to plate matter consisting of miscellaneous filler items, short and long, in handy shape to fill space on dull days.

**Monotype** — A type casting machine that makes a single character at a time, as opposed to the full lines of the linotype machine.

**Must** — An editorial endorsement, power to use which is confined to executives, which means that the article or picture so endorsed must be published.

## N

**Nonpareil** — Six point type. Also, the unit of measurement for type widths in newspaper composing rooms — thus a cut may be 50 agate lines deep and 20 nonpareils wide. The pica (twelve point) unit is used generally for display advertising widths. Also nonpareil slugs for spacing between columns.

This is 6-point type, or NONPAREIL.

**New lead** — *See Lead.*

**O**

**Overs, overset** — Type set in excess of the amount allotted and therefore crowded out of the paper for lack of room. Each editor — city, telegraph, cable, and sports — is given a stipulated amount of space for his news; any type in excess of this is overmatter, overset, overs. Where there is an insufficient quantity of matter in type, the paper is "underset."

**P**

**Page proof** — The proof of an entire page, taken only in exceptional cases to guard against serious mistake.

**Patent insides** — Name given to "ready-print" inside pages bought from service agencies and syndicates by country papers. Also called "boilerplate."

**Phat, fat** — To phat type is to hold it for possible repetition; it is then called phatted type. A fat take or a fat page is a take or page with many cuts or other matter that does not require setting, making the printer's work easy. Fat type is extended type and thin type is extra-condensed. A fat line is a line that cannot be set in the allotted space; a thin line is a line that is too scant.

**Photo-engraving** — A photograph etched upon a metal plate for newspaper reproduction. The etching is done with chemicals.

**Pi** — Type that is mixed, disarranged, and therefore impossible to use; a jumbled heap of type, as when a page form is dropped and broken up.

**Pica** — Twelve-point type; see ems, ems pica.

**Pickup** — Type already set that is to be incorporated with a new lead or other fresh matter — "End new lead; pick up old story as trimmed and corrected."

**Pix** — Abbreviation for pictures; any newspaper illustrations.

**Planer** — The wooden block used by printers to smooth down the surface of a form filled with type as it is being locked up.

**Plate** — A page of type cast in metal ready to be locked on to the press.

**Point** — The height of the shoulder, or flat top surface on which the character rests, determines the size of any given type in points. A point is about  $\frac{1}{72}$  of an inch. The old-time printer used to jab his pencil at a sheet of paper, thus making a point, and call this the standard of measurement, but introduction of the linotype and like machines demanded precision and exactitude, and the present point system is the result.

**Pork** — Matter saved from one edition and reprinted in another. Also used with regard to time copy.

**Precede** — Matter intended to precede a news story. It may be a bulletin or merely some pleasant or noteworthy feature of the main story; it may be inclosed in a box or it may be plain type.

**Proof** — An impression of type taken on paper for the purpose of making corrections and alterations.

**Proofreader** — One who corrects mistakes in typesetting by reading proofs and sending them back to the printer for revision.

**Pull in** — To publish matter without waiting for the proofroom's typographical corrections is to "pull in the type." This is rarely done except in emergency cases where the story is important, press time is near, and there is need for great haste. Such type is also said to be "rail-roaded."

**Punch** — Stories and headlines with "punch" are those with vigor, strength, snap, instantaneous appeal.

**"Punch"** words are short and full of action — nab, trap, plot, etc.

## Q

**Q-A stuff** — Question and answer copy, as in court proceedings. Question and answer are run in one paragraph without quotes.

**Quad lines** — Type lines scant of text that are filled out with quads.

**Query** — A brief telegraphic synopsis of a story sent to a newspaper by a correspondent, who also states the number of words available, as: "Seven killed, ten hurt in powder mill explosion here — 1,000." The news executive then orders the quantity desired and the correspondent is paid on this basis.

**Quotes** — Quotation marks.

## R

**Rack** — Cabinet in which galleys of type are kept.

**Railroad** — To rush copy to the composing room without reading it carefully; the copyreader pauses only to see that it contains no dangerous or inaccurate statements and to write subheads and a headline. Copy is railroaded only when time is so short as to prevent careful copy reading. Also, to "pull in" uncorrected type when press time is near is to "railroad" it.

**Release copy** — Copy that is not to be published until a certain release date. Important documents of state, such as the President's message, come to the newspaper in this form.

**Revise** — A second proof of type that has been corrected, taken for checking purposes.

**Rewrite** — To write for a second time. Each large newspaper has a battery of rewrite men, picked for their ability as writers, who re-

ceive stories over the telephone and assemble them, rewrite poorly written stories of all kinds, and boil down the matter received from news agencies.

**Rim** — The outer edge of the copydesk "horseshoe," where copyreaders sit, as opposed to the slot, or inside of the "horseshoe," where the executive or sit-in man has his post.

**Ring** — To draw a ring around some word or symbol in news manuscript; a ring around an abbreviation indicates to the printer that it should be spelled out; in other cases it means the word should be abbreviated; some copyreaders "ring" each period.

**Ring bank** — The composing room stands at which corrections are made in type.

**Ring machine** — Linotype machine devoted to purposes of making type corrections.

**Ring man** — Printer who corrects type.

**Roto** — Abbreviation for rotogravure printing.

**Rule for insert** — Directions to printer, meaning that rule shall be turned in type for insert to be placed in body of story.

**Rule for pickup** — Directions to printer, meaning that he shall turn a rule as a sign that type already set shall be picked up and incorporated with the story.

**Run-around** — Body of type to be set around odd-measure cut, as in fiction or feature magazine.

**Run flat** — To set the manuscript in type as it stands, without revision. When this direction is given to a copyreader, it means that he shall leave the story unchanged.

**Run in** — To incorporate two sentences or more into one; to incorporate a long list of names or like matter into one paragraph.

**Running stories** — Stories sent to the composing room in short sections or "takes," each one of which ends with the end of a sentence or paragraph and is marked "more," to signify that additional copy is to be sent along.

## S

**Schedule** — The list of available stories and pictures compiled each day by the city, telegraph, cable, sports, and news editors. The draft of a page, showing each story and picture in the position in which it is to appear. A "dummy" page, with the heads, type, and pictures pasted in as they will appear.

**Scoop** — A story that is the exclusive property of one newspaper, possession of which means a victory over a competitor.

**Second day story** — A follow story based on one that already has appeared. This type of story also carries a "second day" head, conveying the hint that it records not a fresh event, but developments.

**See copy** — Directions to proof-room, meaning look up the original manuscript and compare it with proof, which appears to be wrong, or to have something omitted.

**Set and hold for release** — Directions to printer to set matter in type and hold for orders.

**Set flush** — Set without paragraph indent or margin. Lines may be set flush to the left or to the right, but generally it is the former.

**Shank** — The main body or stem of a unit of type.

**Shoulder** — The top surface of type, on which the character is made.

**Shouts** — Exclamation marks.

**Sit-in man** — The assistant who substitutes for the city editor or other news executive as head of the copy desk.

**Sked** — Abbreviation for schedule.

**Sleuth**. — Newspaper slang for reporter who specializes in stories that require exhaustive investigation, detective work.

**Slot** — Copydesks generally are built roughly in the form of a horseshoe. The small inclosure is the slot and here the head of the desk holds forth.

**Slug** — Linotype line; also strip of metal thicker than lead and used for same purpose of spacing out lines. Guidelines also are called "slugs" and naming a story is termed "slugging" it.

**Small caps** — Small capital letters, part of each font, as opposed to full size capitals.

**Soc** — Abbreviation for society, used to designate copy intended for society columns.

**Space** — Blank units of type used to space between words; the linotype operator handspaces between the letters of the words when he finds a line too short for the spacebands to fill it out.

**Spread** — The lead, subsidiary stories, and pictures included in especially important story that is heavily featured.

**Standard type** — Type of standard width. *See condensed type.*

**Standing boxes** — Type boxes that are kept on hand in skeletonized form, ready to be completed when the figures or other data arrive. Standing boxes are kept on hand for baseball scores and elections, in order to facilitate the handling of returns.

**Standing ads, tables, etc.** — Same as standing boxes and heads.

**Standing heads** — Headlines that do not change and therefore may be kept on hand ready for instant use.

**Steam table** — Mechanical contrivance at which matrices are made

of page forms. Over each form a sheet of damp papier-mâché is placed and the whole is run through a press, so that the type impresses itself upon the sheet, which is then baked hard on the steam table. Page plates of metal for the printing presses are cast on these sheets.

**Step lines** — Same as drop lines.

**Stet** — From the Latin, meaning "let it stand." Used to indicate that matter marked for correction or omission is to remain as it was originally.

**Stick** — The composing stick or type holder used by the printer who sets type by hand. A stickful is about two inches of type. When a copyreader is directed to "trim a stickful" from a story it means that he is to shorten the story by about two inches. The part on linotype machines that holds the type lines is also a stick.

**Stone** — The imposing stone upon which the printer makes up the page; it may be of either stone or metal.

**Straight news** — A plain recital of news facts with no attempt at featuring or fancy writing or embellishment of any kind.

**Sunrise watch** — Same as dog watch and lobster trick.

**Syndicate** — An organization either inside or outside of a newspaper office that buys and sells newspaper and magazine features, such as comics, pictures, department articles, etc.

## T

**Table** — The general term for any tabulation, as of figures.

**Take** — A small portion of news manuscript or any copy given out to machine operators by the copy-cutter to be set in type; a small portion of a story sent by the copy-reader to the composing room.

**Third stick** — Directions to printer

to set type one third of a column wide. Used in setting tabulations of various kinds, lists of names, articles, etc.

**Thirty** — Used in some newspaper offices as closing mark for news stories. Three stroke dash indicated thus: ||| now more generally used.

**Tight paper** — A paper so crowded with advertising that the news space must be reduced. Opposite of "wide open" paper.

**Time copy** — Copy set in type and held for future use.

**Title line** — Same as signature and by-line.

**Top heads** — Headlines intended for the tops of columns only. Generally headlines with banks, or decks.

**Top lines** — The type lines forming the top of a headline.

**Tr** — Abbreviation of transpose, used when words, sentences, or paragraphs are to be changed in position. Matter is ringed and connected by lines to indicate changes.

**Trim** — Term used when it is desired to have story reduced in length, either in manuscript or in type.

**Turn** — A story is said to turn when it runs from the bottom of the last column on the first page to the top of the first column on the second page. Such stories require no jump heads, as they "read" from the one page to the other. Also, a story "turns" from one column to another, under a cut, under a box, etc.

**Turn rule** — Meaning to invert a rule, broad side up, in the body of a story to indicate an alteration or correction is on the way.

**Turn story** — The story that runs from the last column of the first page to the first column of the second and therefore requires no jump heads. It is the only story that can be treated in this manner.

**Two line initial, two line figure —** Initials and figures that are two average type lines in depth. There are also three and four line initials.

**Type high —** All type is .918 inch in height—printing height. That is what this expression means.

**Typograph —** A typesetting machine that casts a line at a time, running up to about 48 point, on a narrow slug that has to be blanked out. Mostly used for headlines and display advertising.

### U

**U. and I.c. —** Upper and lower case letters—capitals and small letters.

**Underlines —** Lines or text to be run beneath cuts, etc.

### V

**Verse style—** Directions to printer, meaning set after the fashion of poetry.

### W

**Wooden head —** Term applied to dull, meaningless headlines that tell nothing.

**Wrong face, wrong font —** Type of different style or size than that specified, occurring in midst of text.

### Y

**Yellow, yellow journalism —** A story is made "yellow" when it is sensationalized; a yellow journal specializes in sensationalized stories.

## II — BUSINESS NEWS

News dealing with finance, commerce, industry, and the markets is an integral part of every newspaper worthy of the name. The bulk of this type of news is generally to be found on the "market pages." Here are recorded the shifting conditions and prices of the world's food and its money, and from this source flows much of the more sensational news that decks the world's first pages. It follows that every well-trained copyreader should be equipped to handle material of such great value. Following is a brief "dictionary" of market terms that will prove helpful. The definitions are not intended to be exhaustive, but merely to enable the student copyreader to handle this type of material intelligently and to encourage further research.

### FINANCIAL MARKET TERMS

**Stocks —** The funds, or capital assets, used by a company or corporation in its business, usually represented by a given number of shares valued at a given amount, which generally is \$100. The amount designated is the "par" of the stock. Shares of stock are bought and sold in the stock exchanges, market places for stocks.

**Preferred Stock —** This type of stock carries a fixed rate of dividends;

its holders have a prior claim on the earnings of the corporation as regards payment of this dividend and also a first claim on the assets.

**Common stock —** This stock is entitled to a pro rata share of the corporation's earnings after the interest on the preferred stock and on bonds and debentures is met. Usually a regular rate of dividend is fixed upon and excess earnings are put into a surplus fund. Manage-

ment of a corporation usually is vested in the common stock holders, who may number many thousands. They elect the board of directors.

**Shorts** — They are stock speculators who contract to sell stock they do not possess, at the current market quotation, in the belief that it will decline and they can buy it in and sell it at a profit. The short, or "bear," is the stock market pessimist, and, in effect, is constantly betting that conditions will grow worse.

**Longs** — The "long" is the stock market "bull," or optimist, and he is always willing to take a chance on the theory that conditions will grow better. He is "long" on stock when he buys quantities in the belief it will rise in value.

**Bonds** — Certificates of debt, not notes, that constitute a legal claim, or lien, against the *property* of a company or corporation. These certificates carry a certain specified rate of interest and are payable at a time designated.

**Debentures** — Bonds that constitute a lien against *securities* owned by a company or corporation, as opposed to bonds that constitute a lien against the *property* of the company or corporation.

**Foreign exchange** — There is trade among nations as well as among individuals, but international trade is on a credit basis, to avert the expensive transfer of huge quantities of gold, which is the only universally recognized medium of exchange. An American buys a large quantity of goods in London. An Englishman buys merchandise in New York. No cash is exchanged by the countries affected; bills of credit merely are checked one against the other. Where there are great quantities of bills of credit against British merchants

and only small quantities against Americans, it easily is seen that there is a huge balance of credit in favor of this country. In that case there is a transfer of gold from Great Britain to meet the deficiency. If there is no gold to transfer, British credit takes a drop. The value of this "exchange" also is affected accordingly as a country issues much or little paper money and as it is amply or only slightly secured or "backed" by gold.

**Break, Dip, Tumble; Rise, Rally, Gain, Advance, Recovery** — The first three refer to varying shades of a *lowering* of the quoted prices of stocks; the latter five refer to *gains* in the prices. Generally speaking, many of the terms used on the board of trade and the stock exchange are interchangeable; the business language of the one greatly resembles the business language of the other. This applies to the terms at the beginning of this paragraph among others.

#### GRAIN MARKETS

**Atlantic ports** — Ports on the Atlantic seaboard; New York, Boston, Philadelphia, Baltimore, and Newport News; Portland, Maine, also comes under this head.

**At the Market** — Orders given to buy or sell at the best price obtainable the instant the order reaches the pit.

**Bears** — Believers in lower prices; market pessimists.

**Boatloads, Loads** — Meaning 8,000 bushel lots of wheat or corn and 10,000 bushels of oats. Received this name in days when canal boat load of grain was standard for quantity. Thus 12 loads of grain would be 12 times 8,000 bushels or 96,000.

**Break** — A decline larger than that of a "dip."

**Bulls** — Believers in higher prices; market optimists.

**Bushels** — Measure. Bushel of wheat, legal standard, in U. S. is 60 pounds; corn and rye, 56 pounds; oats, 32 pounds. In Canada, wheat, 60 pounds; oats, 34 pounds. In United Kingdom bushel of wheat is 3.1 per cent larger than in the United States making it roughly 62 pounds.

**C. A. F. "Cafe"** — Cost, assurance, freight. Word "cafe" is used on account of cable companies charging for 3 words when c. a. f. is used. "Cafe" being common word, only one word can be charged for.

**Carrying Charge** — Expense attached to carrying grain from one delivery month to another or for a certain period. Charge includes storage, insurance, interest, etc.

**C. I. F.** — Meaning cost, insurance, freight. Generally used in indicating sales of grain for export with all charges paid to foreign ports.

**Commissions** — Amount of money you pay the broker to execute your order. Out of this commission must be paid all the expenses of the commission house or broker handling the business. Likewise it is the unwritten law that he guarantee the trades. In case of the failure of the firm from which your broker bought or sold the grain, you are protected and any loss is assumed by your commission house or broker.

**Cwt.** — Old manner of defining 100 pounds. Should never be used. "Cwt." in England 112 pounds. In the United States and Canada it means 100 pounds.

**Deferred Shipment** — Grain to be shipped at deferred date. For instance, cash grain sold January 2 for shipment by March 1 would be called "for deferred shipment."

**Deliveries** — Completing a contract by the delivery of the actual grain or provisions.

**Dip** — A small decline in the price of grain.

**Discounts** — Meaning cash grains or provisions are selling lower than the same article for future delivery.

**F. A. S.** — Free alongside ship.

**F. A. Q.** — Meaning fair average quality of the crop. Term used mainly in European trade. American brokers usually sell "cif"; f. a. q. business done mainly with Argentine.

**Future Trading** — Trading in contracts that call for the future delivery of grain.

**Gulf Ports** — New Orleans, Galveston, other ports on Gulf of Mexico.

**Joblots** — Fewer than 5,000 bushel lots of wheat, corn, or oats. Minimum amount of wheat, corn, or oats that can be traded is 1,000 bushels.

**Limited Orders** — Orders given to be executed at a certain or "limited" price.

**Liquidation** — A general buying or selling movement on the part of traders or speculators to close outstanding contracts.

**Longs** — Generally used to indicate traders or speculators who have bought grain.

**Margins** — Amount of money a speculator or trader deposits with his broker or commission house to guarantee the latter against loss in case of advance or decline in grain. If the trader buys wheat, his margin is used to guarantee the broker against a loss in case the market declines.

**Northwest** — Usually used to indicate North and South Dakota and Minnesota, the three "northwestern" spring wheat states.

**Opening of Navigation** — Date on which lake navigation opens. Boat to clear from the port as soon as possible thereafter.

**Open Orders** — Orders given to be executed at a certain price sometimes perhaps months in advance. Thus an "open" order might have been given January 2 to sell 5,000 bushels May wheat at \$1.18; it might have remained in force until January 28, when the market advanced to that figure. Open orders remain open until either filled or canceled.

**Pit** — Circular pits on the exchange floor where the various brokers execute their orders. There are five pits on the Chicago board of trade, one each for wheat, corn, oats, rye, and provisions.

**Premium or Premiums** — Meaning that the cash grain is selling at a higher price than grain for future delivery.

**Primary Markets, Terminal Markets** — Leading points of accumulation for cash grain, like Chicago, Kansas City, St. Louis, Minneapolis, Duluth, etc. There are 12 of these points.

**Private Terms, P. T.** — Meaning price not given.

**Provisions** — Meaning pork, lard, and ribs, the only hog products handled openly in a speculative manner.

**Rally** — An advance in the price of grain or provisions, usually used

to indicate an advance after a dip or break.

**Realizing** — Meaning buyers or sellers are taking profits.

**Rye Terms** — Meaning condition of grain on arrival guaranteed by the seller. Seldom used by the American trade.

**Shorts** — Generally used to indicate traders who have sold grain.

**Stop Loss Orders, Stop Orders** — Forced purchases or sales, as the case may be, due to the exhaustion of margins. Also used to close out trades to prevent excessive losses. Thus a trader might buy wheat at \$1 per bushel and put in a stop loss order to sell at 98 cents, regardless of the amount of money he had up for "margin."

**Tons or ton** — In referring to business from the United States or Canada, a ton of 2,000 pounds, or  $33\frac{1}{3}$  bushels wheat, is meant. Business from other countries is figured on basis of metric ton of 2,200 pounds, or 36.6 bushels wheat, roughly figured as 37 bushels.

**Visible Supply** — Total stock of wheat, corn, oats, rye, or barley at leading points of accumulation, including Atlantic and Gulf ports as well as Buffalo and some other points not counted as primary markets.

## APPENDIX B

### VARIOUS FORMS OF HEADLINES FOR CLASS EXERCISES

On the following pages is a series of standard headlines, gleaned as indicated from newspapers in various sections of the country, that may be made the basis of helpful class exercises in headline writing.

The headlines have been grouped roughly as to size, beginning with one line tops and ending with four line tops, with the idea of offering models on which varying types of headlines may be written for the same story. There are also specimens from the two main schools of headline composition — the brief headline and the headline of many units. The series dealing with the Japanese earthquakes offers an interesting study.

The intention is that the beginner shall be trained in the “transmutation of language” by practice in writing all these types of heads.

With the aim of offering as many type contrasts and variations as possible on a single page, the size of these samples has been reduced slightly. Otherwise the engraver has reproduced them as they actually appear. It is to be noted that they include most of the typographical forms assumed by headlines and that the beginner is given a chance to write inverted pyramids of various lengths, stepped lines and keylines of several sizes, and banks with hanging indentions. There also are a few headlines for the little “filler” items.

For class exercises a consistent program is recommended. The headlines should be given arbitrary numbers, beginning with No. 1 for the largest. Thus the largest *Kansas City Times* headline would be *Kansas City Times* No. 1, the next largest No. 2, etc. Sample headlines from *The Chicago Tribune* provide a good starting point because their brevity enforces concentration of news. Seven of these therefore have been reproduced. After they are mastered the others may be undertaken. Where headlines with many banks are to be written, care should be taken to supply news stories with many angles containing headline material.

[*Kansas City Times*]

## QUAKE'S TOLL CUT

Loss of Life in Japanese Disaster  
Won't Exceed 100,000,  
Moscow Learns.

## VICTIMS' BODIES CLOG RIVER

Thousands, in Panic Before Devastating Fire, Leap Into Stream and Drown.

## EARTH TREMORS KEEP UP

Riots, in Face of Food Shortage and Suspension of Water Service, a Menace.

Loss of Life in Capital Estimated at 150,000, in Yokohama 100,000.

## CITY OF NAGOYA LEVELLED

Fear Is Felt for Lives of Foreigners in All Large Cities—Can't Estimate Loss.

## NEW TRY FOR COAL PEACE

PINCHOT TO MEET TODAY WITH EMPLOYERS AND UNION MEN.

He Will Attempt to Discover a Middle Ground That Will Attract Both Factions and Cancel Strike.

[*Indianapolis News*]

## JAPANESE RELIEF TOPS \$3,000 MARK

Indianapolis Red Cross Chapter Receives Generous Response to Appeal for Contributions.

## CITY'S QUOTA IS \$50,000

Worker, Giving Money, "Hopes Every One Will Give Day's Wages to Cause."

## AMERICANS IN TOKIO SAFE, WOODS REPORTS

Naval Hospital at Yokohama Said to Have Collapsed.

## VICE-CONSUL JENKS DEAD

## PROTEST AGAINST RATES

Meeting at 30th and Illinois Will Consider Increases.

[Chicago Tribune]

# PARIS DELIVERS ULTIMATUM TO BERLIN ON RUHR

Stresemann Acts for  
Peace Tomorrow.

# PASTOR WOULD GO TO JAIL TO STUDY BAIL EVIL

M. E. Ministers to Back  
Rev. Williams' Plan.

*Eclipse Foils  
Scientists,  
but Not Flyers*

[Chicago Tribune]

# AUDIENCE MISSES THEATER THRILL

Gnewuch Chases Star to  
Serve Divorce Paper.

# LET'S AVERT COAL GOUGE: PINCHOT TO GOVERNORS

*Writes Executives on  
Co-operation.*

# TEAR BOMBS END SIEGE OF SLAYER AT BELLEVILLE

MISSIONARY SAILS  
TO AFRICA TO BLOCK  
GIFT OF FIFTY WIVES

[*Salt Lake Tribune*]

# GRECO-ITALIAN DISPUTE GROWS MORE BITTER

Italy Accuses Governmental Representatives of Mission Massacre.

Controversy Over Submission of Quarrel to League Still Continues.

# BREAK CHECKED IN COAL ROW

Recess in Parley Said to Have Been Means of Preventing a Rupture.

[*Omaha Bee*]

# Earthquake Takes Huge Death Toll

Inhabitants Flee Terror-Stricken From Japanese Capital—Yokohama Destroyed by Flames.

Fear Felt for Americans

# Coolidge Keeps Watchful Eye on Coal Situation

Understood to Be Preparing Line of Action in Case Pinchot's Final Efforts Fail.

# Omaha Sixth in August Business

Bank Debits Show \$235 Per Capita During Last Month.

[Washington Star]

# ENTIRE U. S. ASIATIC FLEET OFFERED TO RELIEVE JAPANESE

Admiral Anderson Rushes  
Destroyers to Yokohama  
With Supplies.

## SHIPS PLACED TO RELAY RADIO COMMUNICATIONS

Navy Department's First Official  
News of Disaster Indicates  
Great Life Loss.

# VESSEL HITS REEF; 300 ARE RESCUED

Steamer, Bound From Bath  
to Boston, Has Two Holes  
Punched in Hull.

[Chicago American]

# O'DONNELL SHOOTING ROUSES MAYOR

Politicians in Both Parties Re-  
ported Active Heads of  
"Beer Running" Gangs.

# LAST SCHOOL GRAFT CASE DISMISSED

Other headline forms, sizes, lengths, and type faces that offer interesting study material:

# **POCKETS**

**Turned Inside Out**

**In New York To Supply  
Funds To Aid Japan.**

**Bankers Contribute To  
Support of Drive.**

**Grave Fears Voiced For  
Safety of Travelers,**

**Sent To Far East By  
American Concerns.**

**Messages Are Sent To  
Representatives Abroad**

**In Hope of Quieting Anxiety  
of Relatives Who Seek To  
Learn Fate—Missionaries  
Thought To Be Safe.**

[This headline is from the Cincinnati Enquirer. Note how one section reads into the other—a system not to be seen in other headlines reproduced here.]

# **VOLCANOES BELCH IN QUAKE AREA**

**New Terror Reported  
in Japan.**

**YOKOHAMA AGAIN JOLTED**

**Tokio Still Burning and Fre-  
quent Explosions Add  
to City's Horror.**

# **RAIN TURNS STREETS INTO SWIRLING POOLS**

**Cloudburst in Residence Sec-  
tion Causes Much Damage.**

**MANY AUTOS ARE STALLED**

**Storm Sewers and Bayons Unable  
to Carry Off Deluge of Rain, and  
Many Parts of the City Inun-  
dated While Others Escape.**

## RICH SLEUTH HELPS TRAP DRUG SUSPECTS

Millionaire in Quest of Adventure Assists in Auto Pursuit of Trio.

### USES \$15,000 CAR IN CHASE

With Federal Agents, Amateur Trails Alleged Smugglers From Here to Newark.

### HE SEIZES \$900 IN OPIUM

Prisoners Are Held in \$10,000 Each, Charged With Carrying On Illicit Narcotic Trade.

### EASIER TO COUNT LIVING THAN DEAD

Toll May Exceed That of Disaster of 1856.

### BIG MILLS COLLAPSE

Operatives by Thousands Crushed. Former Premier Finds Refuge in Bamboo Grove

### COLD FORCES AMERICAN TO QUIT CHANNEL SWIM

Walker Forced to Leave Water When 3 1-2 Miles Off Dover Coast—Perks Also Fails.

## PARRY CABLES CLOSE UP VIEW OF BIG QUAKE

Yankee News Writer In Tokio And Witnessed Part Of Great Tragedy.

## HIDDEN TREASURE SEEKERS DIG UP ISOLATED FIELD NEAR RICHWOOD

Tale of Buried Gold Attracts 500 People Looking for \$30,000

## APPENDIX C

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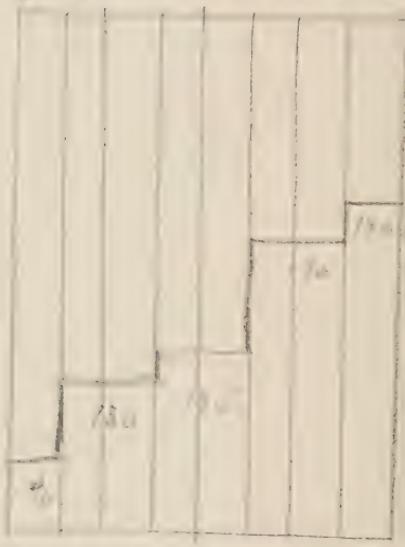
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Benzene nuclei



Benzene nuclei













copy of paper - metropolitan outside of Chgo -  
Draw ring around sources of news.  
police, attorney - president - attorney gen  
Tabulate them and comment on your  
tabulation.

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F

Adm



